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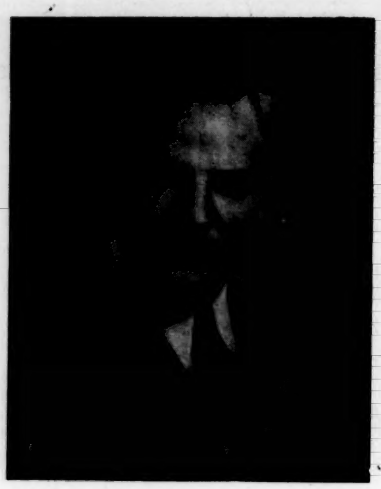


Ballet Theatre

An American Institution, International In Scope

The publicity and advance notices sent out by the booking agent presenting "Ballet Theatre", erroneously announce its Gala Spring Season as "Russian Ballet" in large type, and Ballet Theatre is added in small letters underneath. No doubt, the billing as "Russian Ballet" is intended to cash in on the publicity and good will created by the Original de Basil Ballet Russe and Ballet Russe de Monte Carlo, and also the good work Russia has been doing in this War. I am not trying to belittle Russian Ballet, for it was Russia which made ballet the theatre art it is today and it was Fokine, a Russian born, who modernized it and made it popular on the continent under Diaghiliev in France. Likewise, Mikhail Mordkin and Anna Pavlowa, both Russian born, travelled two continents and enchanted people everywhere with ballet art in 1910.

The new period of theatre ballet, which was known as "de Basil's Ballet Russe", began with the purchase of the remaining scenery, costumes and repertoire of the Diaghiliev Ballet Company by Col. W. de Basil. This repertoire consisted of works choreographed for Diaghiliev in Paris by Michael Fokine whose works predominated in that company, with others by Massine who at this time became the artistic director and chief choreographer. There was a sprinkling of works after Petipa, and others by David Lichine, Bronislava Nijinska, and Balanchine. Ballet Russe de Monte Carlo is a split-up and outgrowth of the de Basil Company. From its inception until a few months ago, Massine was the artistic director of Ballet Russe de Monte Carlo.

Quite different from these two companies, Ballet Theatre is solely a New York organization. It gave its first performance at the Majestic Theatre around the time when the Original Ballet Russe de Basil made its appearance in New York. At that time Advanced Arts Ballet, Inc. presented the Mordkin Ballet, of which Mikhail Mordkin, Lucia Chase and myself were the organizers with Mr. Mordkin as the artistic director and choreographer.

It was financed by New Yorkers and the scenery and costumes were all designed and executed in the city of New York, also the artists, to my recollection, were all American boys and girls.

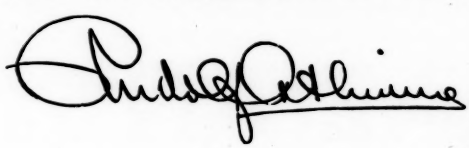
The Company progressed rapidly up to 1940, when it was decided to make it international in scope. Let me give praise here to Lucia Chase, a versatile artist, a grand person and the hardest worker in Ballet Theatre. For choreographers, Tudor, Dolin, Andree Howard and Hugh Laing were brought from London; for the European group Bronislava Nijinska and Adolf Bohm from California; Agnes de Mille and Eugene Loring for the all American group; Jose Fernandez for the Spanish group; Yurek Shabelsvski for a Polish work. Mr. Mordkin and Mr. Fokine, who were made senior choreographers, revived their own works as well as created new ones. These are still in the present repertoire.

Ballet Theatre was announced as America's First Ballet Theatre, staged by the greatest collaboration in ballet history. It was presented by Advanced Arts Ballet, Inc., at the Radio City Centre Theatre on January 11th and continued to run over three weeks to the acclaim of the public and the press.

In all, we presented 18 new and revised ballets out of a repertoire of 21. An unsurpassed record! The Centre Theatre which seats 3000 people was sold over capacity in its last week. Because of previous commitments which the Centre Theatre had made for a movie showing, we were unable to continue a run which, no doubt, would have lasted six weeks.

I think it is enlightening to bring out another feature at this point, one which strongly influenced our minds when we decided to bring ballet to the Centre Theatre. In the past, ballet was generally considered as a function for the social set. We were told no success was possible unless you make your start at what was once considered the inner sanctum of the ultra-elite, the Metropolitan Opera House. We knew what Edward Johnson had done with the opera when he had taken command. First, he infused the artistic staff with new blood, giving a chance to every good singer including American talent; then he added modern works to the repertoire. But most of all, he brought opera to the people by radio, thereby giving every nook and corner of America a chance to hear good music and good voices. His program was a great success. With this in mind we took a chance on our judgement, and we were right.

The day of the stuffed shirt is gone. Today, it's art for all. It's knowledge and liberty for all. That's what the civilized world is fighting for. This is the American ideal. It was expressed in the creation of the American "Ballet Theatre." Instead of hiding this fact, we should be proud to announce our accomplishment to the world.



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Front Cover: Maurice Seymour's camera study of Alexandra Danilova, prima ballerina of the Monte Carlo Ballet Russe.

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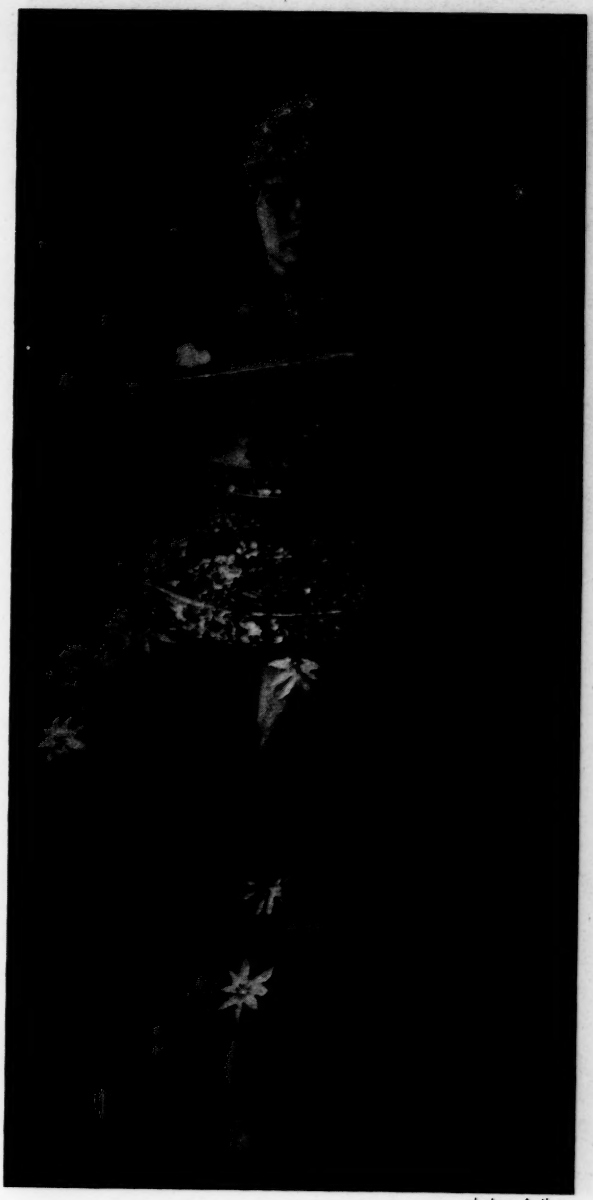


photo: Anthony

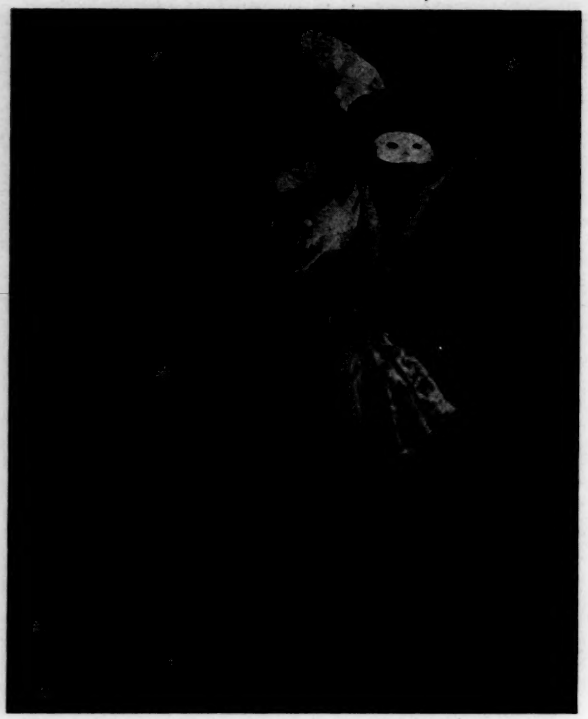
An exotic camera study of Irina Baranova now prima ballerina of the Ballet Theatre, as she dances the lead role in "Le Coq D'Or".

NEXT MONTH

Our May DANCE Magazine will be our National Dance Week issue. It will carry the winning photos, etc. It wi'l have articles on all types of dancing, including "Dancing for the Young Child" by Blanche Evan, another success story, a review of the Ballet Theatre's New York Season, a story about Antonio and Rosario, a romantic short story of the dance by Franklin Cummings, a half dozen other surprises, along with our usual departments: Movie Mirror; Theatre Goer; Skating; News, Cues, and Hullabaloos; Mail Bag; et cetera. If you don't see what you want, ask for it.

HILDA BUTSOVA

An interview with a Great Ballerina in which she speaks of a Great Past



Hilda Butsova in "Carnival" one of the delightful divertisements for which she will be remembered by the thousands who saw her.

by LUCILE MARSH

Sometime ago I was having tea with one of the world's most famous ballerinas, Hilda Butsova. She was reminiscing about the fabulous days when she traveled the world over as ballerina in Pavlowa's famous company.

Her little five year old son, Alan, listened intently as she told us of her travels all over Europe. Suddenly he spoke up and said with great surprise.

"It sounds to me as if I have a very famous mummy."

I said to Miss Butsova, at the time, "You should write your biography, if only for this youngest of your million fans. He will want to know all about this famous mummy of his when he grows up."

Recently, when I saw Butsova again I asked her how her autobiography was getting on. But she had been so busy teaching and putting on ballets, she hadn't even thought of it since.

"I've come over to write the first chapter for you," I said, "because we want to use it in our Ballet issue of DANCE MAGAZINE."

Still the tiny, dainty, very feminine person with cute little feet and exquisite, expressive hands, Hilda Butsova is the interviewer's delight. She recalls incident after incident that bring to life the most glamorous of all dance periods.

Hilda Butsova began her dancing career at Stedmann's Academy in England at the age of six. At fourteen she was a full fledged professional with Diagalief, dancing one of the swans in "Swan Lake".

But we are ahead of our first chapter. Stedman's Academy in England, like all good dancing schools before and since, had a performing group which each year appeared in the famous Christmas pantomimes. Little Hilda's first appearance was as one of the lobsters, but later she danced the oyster queen in "Alice in Wonderland". Photographs of both these now famous roles are here included. These pictures were taken with all manner of wires, props and gadgets necessary in those days for the miracle of photography to be performed.

The leading dancers of the day all attended the Christmas pantomimes when they were in London, and the great impresarios came to choose talent from their ranks.

One day, never to be forgotten, the great Kschessinska saw Hilda in a ballet pantomime and invited her to tea. The first thing she saw when she entered the room of the great ballerina was what seemed to her childish eyes a mountain of toe shoes. Kschessinska wore four different pairs each performance. That was the day, too, that the gracious ballerina told little Hilda she had talent and could be a great dancer if she worked hard.

Finally, Hilda was old enough and danced beautifully enough to be one of the lucky ones chosen to be in the corps de ballet of the London season of Diagalief's great company. The first two weeks Karsavina was the great ballerina; the second, Kschessinska; the third, Anna Pavlowa. The beautiful Rashanara was then in England and danced her native Indian dances as guest artist in the company.

Stravinsky was also with the company at that time. He met little Hilda back stage running around. She wanted Nijinsky's autograph. Stravinsky started to tease her.

"I'd give Nijinsky a kiss because he is a great dancer, but not you," said the tormented little corephee.

Stravinsky told Nijinsky, who promptly gave Hilda not only his autograph, but also one of his bouquets. He also showed her how to do a turn faster. She was thrilled the rest of the summer and told everyone about her lesson with Nijinsky.

Of course Hilda was still in school all this while, and her people insisted she finish. Pavlowa came one day to an audition for her company and chose Hilda, but Hilda could not go because she was under age. But Pavlowa did not forget the exquisite little English dancer. One year later she sent for her to join her company in Paris.

When Hilda arrived she was the only little English girl in the company and everything was very strange to her. She was so shy and frightened that she didn't dare speak to anyone. Presently, she was rebuked for not saying good morning to the director and ballerinas when they passed.

The second terrible thing that happened was that she was not permitted to enter the daily class in ballet because she was late in joining the company. She was broken hearted. Pavlowa saw her grieving one day because she could not go to class. When she found out what was bothering the youngster, she said,

"Do not worry. You may come practice with me."

Heaven itself had smiled on Hilda. From the neglected newcomer of the company, she became the envy of all.

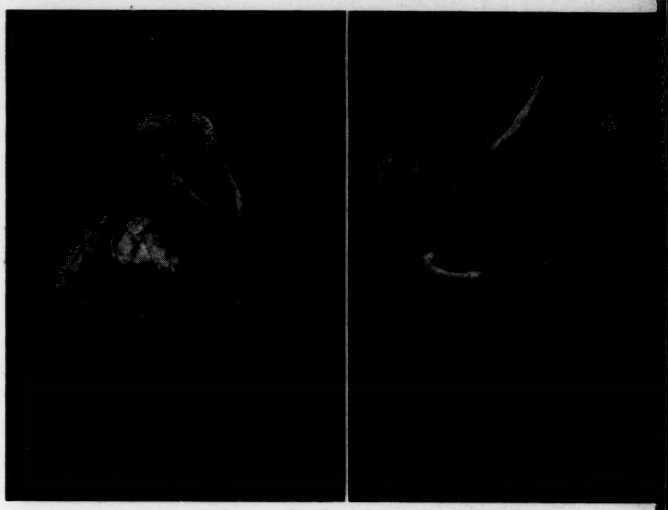
Everything went smoothly for a week or so, Hilda basking in the warmth of Pavlowa's approval. Then one day Pavlowa corrected her in practice and Hilda became so flustered that she couldn't follow directions. Pavlowa flew into a rage and told her she would never make a dancer, she had better go right back home to England and stay there. Hilda's world burst into a million worthless pieces. She went to her room and packed up to go home. Soon a note came that she was to report to Pavlowa. She could hardly bear to think of the final agony of being paid and given her ticket to England.

That afternoon, when she finally got herself together sufficiently to report to Pavlowa, she found the great ballerina in her most gracious mood. She reassured Hilda she had forgotten all about the morning's practice episode. They had a wonderful tea together, and there began the friendship that lasted during the uninterrupted seventeen years of dancing together. Hilda graduated from the corps de ballet into solo parts and thence to a full fledged ballerina, dancing Pavlowa's own roles in "Coppelia", "Magic Flute", "Naughty Lisette" and "Sleeping Beauty".

"Pavlowa was always my ideal. I loved her as a person and worshipped her as an artist. In all my years of association with her my feelings toward her never changed,"

Life in the Pavlowa Company was arduous but never dull. Every morning at 10 o'clock there was a two hour class period; in the afternoon, a two or three hour rehearsal; in the evening, the performance. This went on for nine months of the year, and then the company disbanded for a summer vacation. The company was well paid in spite of the fact that Pavlowa was not subsidized. She built her company up from a small group of girls, herself and partner, and kept adding to it until it became one of the largest and finest ballet companies in the world.

Pavlowa's standards were terrifically high in everything, and she insisted these standards be upheld. Butsova feels it was a great privilege for any young dancer to start her career in the Pavlowa company.



Left to right: Hilda Butsova as the Oyster Queen in the Christmas Pantomimes. Hilda and the English friend of whom she speaks in their first performance as the lobsters in "Alice in Wonderland".

Soon Hilda was joined by another English dancer whom she had known in England. Hilda took her under her wing and gave her a painless initiation into the art of being a member of a Russian Ballet Company. Other English girls came later.

The next fall when Hilda came back to rejoin the company she brought candy for the English girls and a carefully planned surprise for the Russian dancers. She had seen these long Russian cigarettes and thought them fascinating, so she decided the Russian girls would be simply thrilled with a gift of these exotic cigarettes.

Imagine Hilda's horror when the Russian girls were outraged that any one would think they would smoke!

"But most of my memories of the Pavlowa Company are happy ones." reflected Butsova.

(*Continued on Page* 33)

Left to right: Hilda Butsova and partner Mikhail Arnaud in the ballet, "Serenade". Pavlowa and Mordkin in the famed "Bacchanale".

WHAT HAPPENS TO BALLET DANCERS?

The American Ballet gives an accounting of the young dancers it started on the way to fame ten years ago

by EUGENIE OUROUSSOW

Will my daughter become a ballerina or just an average dancer? How many students in a class have a chance to succeed? And what will become of those who don't, after they have spent the best years of their youth in daily ballet exercises instead of attending college and preparing for some less glamorous but secure profession?

Such questions are asked daily by the anxious parents of young girls and boys whom they have finally decided to sacrifice to a dancing career. There is no cut-and-dried answer to such questions. One could to be sure work out an average from the accumulated records of several generations of dance students. However, while looking through a pile of old photographs for material to be used in the tenth anniversary catalogue of the School of American Ballet, I found one which seems to furnish as good an answer as any that could be derived from painstaking statistical research. It was taken at a performance of the ballet "Alma Mater" (choreography—Balanchine, book—Edward M. M. Warburg, music—Kay Swift, sets and costumes—John Held, Jr.), given by the Producing Company of the School of American Ballet at the Avery Memorial Theatre in Hartford, on December 6, 1934.

The cast is composed of very young and inexperienced dancers, several of whom have had only one year of serious ballet training and had never before danced in a legitimate ballet company. Let us briefly review the lives of the participants in this comic and naive procession of nine years ago.

Left to right: Jack Potteiger, entered the School of American Ballet on the day the first of its classes was given, danced in the American Ballet Company during its first season with the New York Metropolitan Opera. Has subsequently danced in the Littlefield Ballet, the Metropolitan Opera Ballet and at Radio City. Is now a teacher in Jack Stanly's school in New York.

Arthur Frederix danced for several seasons in the American Ballet. Disappeared from the dance field three years ago, and reappeared last month in the uniform of a lieutenant of cavalry.

Erick Hawkins enrolled at the school after graduating from Harvard University. Danced for several years in the American Ballet, and the Ballet Caravan for which he choreographed "Showpiece" and "Pocahontas". A fanatic of the ballet, he achieved recognition mainly as Martha Graham's partner in her most recent works.

Joseph Lane spent years in the American Ballet and the Caravan which he left to prepare himself for priesthood. One of the first to volunteer, he is now a lieutenant

Left to right: The original dancers in "Alma Mater" at the debut of the American Ballet in 1934 in Hartford, Connecticut. Jack Potteiger, Arthur Frederix, Erick Hawking, Joseph Lane, Heidi Vosseler, Marie Jeanne, Mary Sale, Charles Laskey, Anna Belle Lyon, Felicia Perlman, dancing.

in the U. S. Army Aviation and a bomber pilot.

Heidi Vosseler almost as well known for her beauty as for her dancing, is now Mrs. Paul Draper.

Marie Jeanne, for many years prima ballerina of the American Ballet, recently joined the Original Ballet Russe on its South American tour, but left the company after her marriage to Alfonso de Quesada whose father, Ernesto is known as South America's great impressario.

Mary Sale, daughter of Chick Sale the popular character movie actor, was forced by illness to leave the stage at the beginning of a promising career. Last year she opened a ballet school which is well on its way to becoming one of the most popular in Hollywood.

Annabelle Lyon danced in the American Ballet, in Michael Fokine's Stadium performances, and in the Caravan. Married Leon Fokine. Is now at the peak of a brilliant career as one of the favourite soloists of the Ballet Theatre.

Felicia Perlman has discontinued dancing altogether and taken up office work.

Charles Laskey, already married when he took his first ballet class, was for several years a member of the American Ballet and is now Vera Zorina's partner in her famous musical comedy roles.

Such are the stories of the ten dancers on the photograph. It would be unfair not to add a word about the rest of the cast in this particular performance of "Alma Mater". It included William Dollar, first dancer of the American Ballet now as well as then; Gisella Caccialanza, still one of the most brilliant American ballerinas and the wife of Lew Christensen; Helen Leitch who married a magician and vanished from the theatre; Leda Anchutina the smallest ballerina who married one of the tallest dancers in the Ballet Russe; Ruthana Boris now first dancer at the Met.; Joseph Levinoff who has his own school and his own Children's Ballet; Kathryn Mullowney who married a naval officer, followed him to Honolulu where she learned the hula-hula, then returned to open a ballet school .in Minneapolis. Dorothy Littlefield appeared as soloist in the Littlefield Ballet and is now teaching ballet to dances and skaters.

Is there a moral to these tales? I think not. Dancing is too strange a business to have a moral and too wonderful to need one. But a few things strike one's attention. First, that nothing will stop an American who wants to become a ballet dancer, neither being too old, or too poor, or too tall, or too short, or coming from a family which disapproves of dancing. Secondly that, far from being a waste of time or something which eats up the best years of one's life, ballet training is a lasting asset even in the lives of those who have left it for another profession.

The dancers who have not achieved an outstanding success on the stage, have had the immense satisfaction of pursuing wholeheartedly the art with which they were obsessed, of developing their bodies and their personalities and minds too, contrary to the general belief. They also often have the one of communicating their knowledge to others by teaching and are sometimes responsible for a whole generation of brilliant pupils. It is true that a fairly large percentage of dance students never reach the stage. They switch off early in their careers to marriage, teaching, engineering, stenography and what-not. But when they decide on a different field of life, they enter it with a

(*Continued on Page* 31)

Photo: Gray O'Reilly

Original dancers in the finale of the collegiate ballet: Audrey Guerard, Hortense Kahsklin, Ruthanna Boris, Jack Potteiger, Yvonne Patterson, Arthur Frederix, Elena de Rivas, Gissella Caccialanza, Holly Howard, Charles Laskey, Elise Reiman, Helen Leitel, Joseph Lane, Frances Mann, Joseph Levinoff, Leda Anchintina.

Photo: Richard Tucker

Above: Lew Christensen in the ballet "Apollo-Musagete" swings Holly Howard and Daphne Vane in one of Balanchine's original and daring bits of choreography. Below: Ballerina Gisella Caccialanza with Niki Magallanes and Fred Danieli in Balanchine's "Ballet Imperial".

photo: Constantine

An interview with La Svetlova, classical ballerina, before leaving to dance for a South American public.

THE BLUE AND SILVER BALLERINA

by MARY LEWIS

To her apartment overlooking Central Park, we went to interview Marina Svetlova. A lovely apartment it is, done in silver gray and blue with a few touches here and there of bright coral, a chair, a cushion, the tea roses on the desk.

The furniture of satin wood and snake skin trim is handsomely modern. Two exquisite pastels of Svetlova by Baron Munchhausen carry out the blue and gray tones of the studio. There is also a drawing of the ballerina by Boris Chaliapin, son of the famous singer, and a large autographed photo of Ted Shawn bearing the inscription, "With genuine homage to a great ballerina".

Snuggled on the blue and grey studio couch was a Koala Bear from Australia, and a wise looking chimpanzee that unzips into a roomy catch-all that Svetlova uses to put all the things which are left over after she has finished packing.

We were luxuriating in the cool coziness of this blue and silver retreat when in walked a blue and silver ballerina in a silver gray dress with a cerulean blue cowl that matched her eyes to perfection. A large sapphire ring on her fourth finger was the only jewelry she wore. Even her tiny shoes were blue and low heeled, too, girls, because Svetlova loves to walk. Only her golden hair piled in curls on top of her head violated the color scheme. After all, golden curls have their own excuse for being, and even color schemes have to step aside for them.

Quiet and serene, this five feet three inch figurine of dancing beauty has very decided ideas of her own.

She writes poetry but NEVER about dancing. However, dancing is her first love and to it, her days are dedicated.

Up early, and only fruit juices for breakfast, then to the studio to practice for a good four hour period at the Vilzak's School because "he is such a wonderful teacher". Then lunch, "cottage cheese and sour cream are delicious for lunch", says Svetlova, "and good for dancing, too".

In the afternoon a walk in the park then a good book, perhaps. "No novels because books on art, history and travel are more interesting."

Then dinner and a play, the opera, or, best of all, a dance recital, and then to bed early.

When Svetlova is dancing, no dinner until after the performance, then a nice juicy steak. "There is a great deal of dancing in a nice juicy steak," insists Marina Svetlova.

The funniest thing she sees in America are "the big, strong men who eat a salad leaf and a glass of milk for lunch".

Her favorite recreation? Ballroom dancing! "It is so restful. Especially after you have worked so hard

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practicing for hours at the bar." She learned to rumba in Cuba and she can hardly wait until she gets to South America to learn the Samba. This will be her first trip to South America. She likes to horseback ride, too, but dancers should not ride too much. And she loves chess but wants a good opponent, and they are hard to find that good in America.

Marina was born in Paris but her mother and father are Russian. No, she has never been to Russia but she studied with the greatest Russian teachers in Paris, Preobrajinska, Trefilova and Kzovsky and Kchessinska. She showed remarkable ability as a little girl but her mother refused to allow her to dance professionally until she was grown up. By that time she had for three consecutive years won the first prize for solo dancing awarded by The Federation International de Danse under sponsorship of the Ministry of National Education and Beaux Arts of France. Her first solo role was Aurora in "Aurora's Wedding". She will be remembered by American audiences for her spiritual rendition of "The Divine Genius" in Fokine's "Paganini", and the wit, charm and virtuosity of her dancing in Lichine's "Graduation Ball". Her favorite roles are in the classical and romantic ballets and Fokine is her favorite choreographer.

Marina has danced on four continents and is thrilled at the new experience each one offers. In Australia she danced for five months for the same public. They are real lovers of the ballet in Australia, but they never clap until the end of the ballet. "What a flat, awful feeling you get the first time when you do not know this custom. What has happened, you wonder. Where has the audience gone? It is so quiet out there after your solo.

"In England they make a great fuss over their artists at the stage door. In America nobody comes to the stage door. People are too bashful and rules are strict. In America, everyone is very critical. But that is good. It keeps a dancer on her toes."

Marina can't imagine dancing in the movies. "When I dance, I dance for my audience. I want to do my best for them. I feel them out there and it makes me dance better and better. What would I do in the movies? The other half of my dancing would not be present." But no doubt this can be attended to, for Marina would make marvelous movie material.

She loves Nature. This summer, for her vacation, she went to Jacob's Pillow and danced the leading role in Madame Nijinska's Bach Ballet and Chopin's Etude.

Marina has thirty or forty pairs of toe shoes at a time. One pair lasts only one performance for roles like the "Divine Genius" in Paganini. Some of these are very light weight toe shoes for aerial ballets like her Sylphides. Some are heavier weight for extensive point work as in Paganini. She says mothers make a great mistake not buying their children toe shoes more often. It holds them back in their dancing to use old shoes, and it is bad for their feet.

She still darns her own toe points. "It is the only way to keep from slipping." Svetlova insists. "Only once did I find a little crocheted top I could stick on. They say a lazy ballerina invented it. She would crochet them at rehearsals when she rested and then stick them on so she wouldn't have to darn her toe shoes."

"What will you do with this lovely blue and silver apartment while you are down South?" I asked.

"Just leave it here and trust I will find it still here when I come back. Like my blue and silver gray car, it will be in storage."

"You don't seem to worry about it much," I observed. "Security holds no charms for you, I see!"

"Security? That is an archaic word, today." replied Svetlova with a smile.

She will fly to South America because she loves to fly. Her father was an ace in the First World War. He taught her to fly her own plane.

Her favorite costume is a short tutu. "It is so majestic, one feels so free, so winged in a short tutu. But of course, different roles require different costumes. The

(*Continued on Page* 33)

Left: Marina Svetlova rehearsing an adagio movement with Vilzak at the Vilzak-Schollar School where she keeps in practice when staying in New York. Right: The blue and silver ballerina in her blue and silver studio following one of her favorite pastimes. Right now, it happens to be a biography.

photo: Constantine

SWEDISH BALLET CELEBRATED FOLK FORM

by ARTUR MICHEL

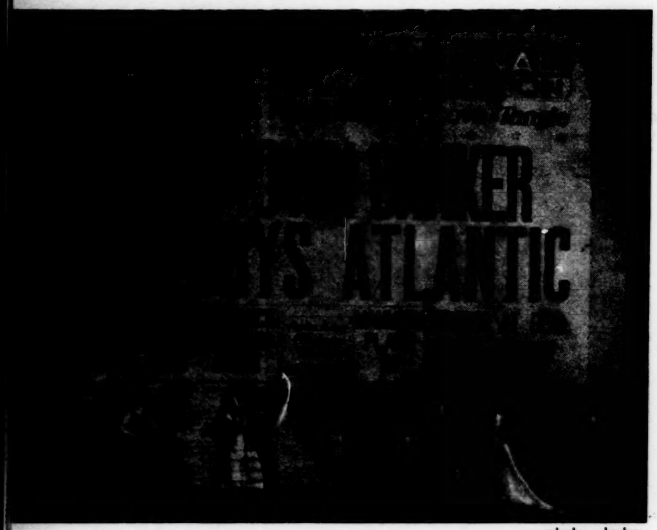

photo: Isabey

"Man and His Desire", decor by Mme. Parr, was presented in 1917 on a three level stage with plastic patterns interweaving. The stage and plastic patterns combined, created a dream-like effect.

Jean Borlin's use of indigenous dances of Sweden is Of special interest to the American choreographer

"Within the Quota", a ballet by Gerald Murphy, was the first jazz ballet to be presented. The story of an immigrant's experiences in fabulous America is set to music by the American, Cole Porter.

photo: Isabey

Fifty years ago, on March 13, 1893, in the most northerly point of Europe, a boy was born whose work was destined to flare up in the dance-firmament like a comet, and to disappear all too quickly into nowhere. His name was Jean Borlin.

He first saw the light of day in the small Swedish town of Hornoesand; his father was a merchantman captain. In this obscure spot, the theatre and dance were totally unknown, but hardly was the little boy able to walk, than he began to dance whenever he heard his mother play the piano. At 9, he was sent to Stockholm to learn the fundamentals of dancing in the Ballet-school of the Royal Opera. It was only 3 years later that he became a member of the Corps de Ballet. At 17 (1910), he was made "deuxième sujet", and a year later, received the inspiration that exerted the greatest influence on his development: the "Ballets Russes de Diaghileff" came to Stockholm on one of its tours. Fascinated, he watched their world-renowned creations and their great dancers.

Soon, he became soloist in the Stockholm Opera. With untiring application, he worked towards perfection. When, in 1918, Michael Fokine settled briefly in Copenhagen, Borlin went to study with him. He undertook to acquaint himself not only with the Russian technique and Fokine's principles of composition but also became thoroughly well-grounded in Fokine's most important ballets. He then returned to Stockholm where he displayed what he had learned.

So it was that he was seen by Rolf de Maré. Who was Rolf de Maré? A few years later, when this man began to make his reputation as a famous Maecenas, a reporter once asked him what his former occupation had been; De Maré answered simply, "farmer". Rolf de Maré had also been born and raised in Sweden. He studied at an agricultural school; then worked on one of the famous Swedish model-farms. Later, he managed his own estates. He was proud when one of his animals won a prize in a country fair, quite as proud as later, when a new ballet of his company won great acclaim. Thus, he spent his entire youth in close contact with the soil of his land, with the earth. His whole spiritual and artistic life were influenced by this. At the same time, he studied the old Swedish customs and traditions; he acquired a thorough knowledge of the old songs and dances of his nation.

Soon he undertook his first extended travels. He visited the museums, theatres and concert-halls throughout Europe. He studied not only the arts, but also the national customs and folk-dances of foreign countries. Swedish folk-art and folk-dance attained all the more splendor in his mental eye. He was inspired with the idea of presenting his fatherland with a dance-company. Like the "Ballets Russes de Diaghileff" it should serve the art of plastic dance,

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THE BALLET RUSSE DE MONTE CARLO

A ballet company mixes old classics and modern American folk ballets. The public finds it good.

by BALLETOMANE

An unexpected engagement of the Ballet Russe de Monte Carlo in Brooklyn packed the Academy of Music in spite of the short notice, and proved that Brooklynites not only like the ballet, but know when to applaud.

The high point of the evening was "Pas de Deux Classique" danced by Alexandra Danilova and Igor Youskevitch to the music of Tchaikowsky. This duet gave the famous Ballerina Absoluta a perfect opportunity to display her brilliant technique, with all its sparkle and finesse. Danilova is one of the few remaining ballerinas who can still dance in the grand manner without effort or affectation. Youskevitch, in spite of the rumored sprained ankle, danced his difficult pas seul with the ease and proportion of a truly classic dancer.

The ballet of the evening was, of course, the ballet of the year, De Mille's "Rodeo". Here is the stuff American Ballet can well be made of, a universal theme set in the colorful, vigorous country of America's South West, and danced by genuine red blooded, hard riding ranchmen and their homespun women folk. The choreography is in the best De Mille manner, keen, original, witty and convincing. There is a fine balance of form and feeling. The Saturday afternoon rodeo scene is a glowing example of how the aesthetic device of stylization can be used to add zest to dramatic movement without befogging the idea or dulling its emotional potency.

Lubov Roudenko, as the Cowgirl is as luscious a bit of hard riding femininity as anyone could ask. Moreover, this accomplished young dancer handles all the subtle, swiftly moving dramatic moments in "Rodeo" without a fumble. Each succeeding scene is danced with increasing verve. It is not surprising, therefore, that by the final curtain, Roudenko holds the whole audience in the palm of her cute little fist.

The cowgirl of Roudenko, however, is very different from that portrayed by Agnes de Mille when she danced the part. De Mille's cowgirl tugged hard at your heart strings while she made you laugh. But who could worry about the temporary heart aches of such a potential siren as Roudenko suggested? Lt was so obvious that it was just a question of time when she would learn the romantic ropes as well as she had the lasso.

If Roudenko's cowgirl is completely entrancing, De Mille's is deep and important, and has all the elements of great comedy.

Frederic Franklin as the champion roper was consistently irrespressible and won the hilarious approval of the audience, while Casimer Kokitch played the lady killer with a hundred percent result.

But even more remarkable than the excellent dancing of the principal dancers, was the performance of the corps de ballet. Each one danced his role as if it were the leading one. The ensemble work was superb and the esprit de corps flashed over the footlights with a brilliance all its own.

Bronislava Nijinska's "Chopin's Concerto" which opened the evening "is a purely plastic expression of each vibration of Chopin's music" according to the program notes. As such, it is noteworthy for original designs of clarity and strength with moments of great lyric and romantic beauty. However, if a ballet is conceived solely to translate the auditory rhythms, melodies and harmonies of music into the visual images of the dance, it would seem wiser

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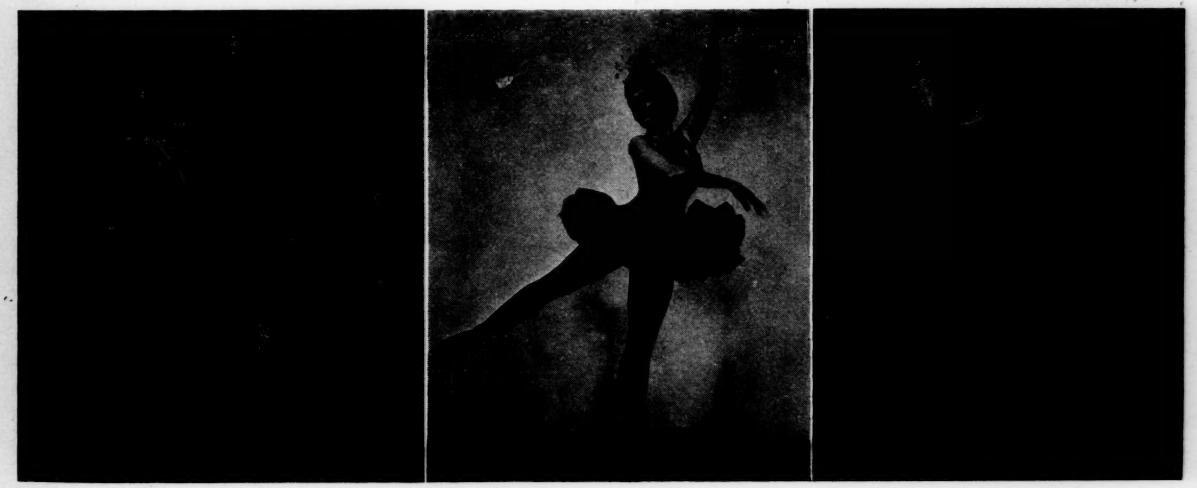
Left to Right: Casimir Kokitch, the Head Wrangler, Lubov Roudenko, the Cowgirl, and Frederic Franklin, the Champion Roper, in a scene from "Rodeo"; Mia Slavenska in an exquisite classical variation and Igor Youskevitch shown in a leap from the pas seul in "Pas Deux Classique".

photo: Reeds

photos: Seymour



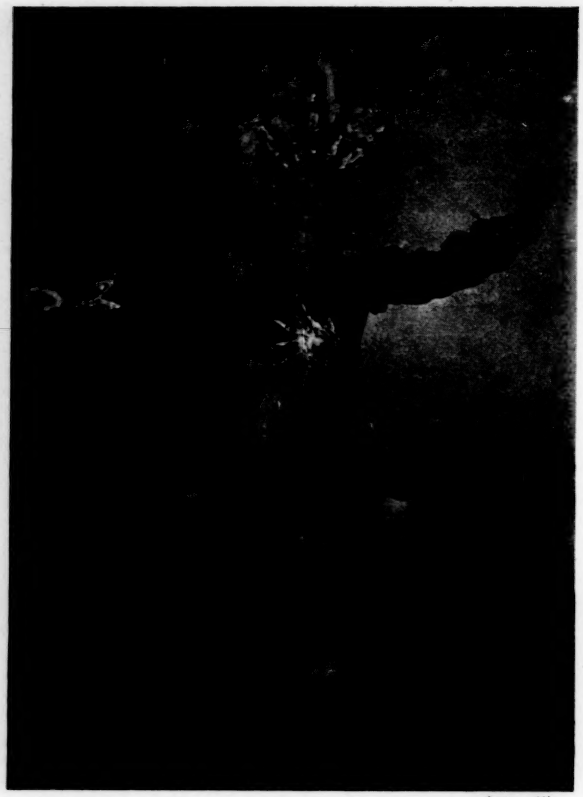


photo: Ulan

ADVENTURES IN STYLE

Interviewing Arthur Mahoney, expert stylist of the dance.

"Le Roi Soleil". Arthur Mahoney epitomizes the 18th century court ballet in the famous role of King Louis, the fourteenth.

Arthur Mahoney was born and bred in staid New England, but even that could not quell the adventurous spirit of his artistic soul.

At thirteen Arthur was boy soprano soloist at St. Paul's Cathedral, Boston, and a serious student of the piano and violin with a brilliant musical career prophesied for him.

Just about this time Mahoney had an adventure in the dance which so inspired him that he decided to become a dancer instead of a musician. When The New England Conservatory of Music honored him with a scholarship, he announced this decision to his family and teachers. So great was their disapproval that Arthur was forced to start on his dance adventure alone and completely unaided.

The first few years turned out to be not only an adventure in dancing, but a picturesque daily effort to keep alive, and still have time left to study dancing and contemplate the relation of music and the dance.

He joined the ranks of the "Met", and from there he journeyed to Paris, entered the Ida Rubenstein Ballet and studied under Nijinska. This lead to a European tour which included the world premier of Ravel's "Bolero" and Stravinsky's "Baisee de la Fee".

Bach had always been Mahoney's favorite composer so he decided to create his first dances to Bach's music. This experience gave him his first insight into style in the dance. When he attempted to take the ballet movements which he had learned to the romantic composers, like Chopin, Schubert, and Tchaikowsky, and set them to the pure, classical scores of his beloved Bach, he found them hopeless misfits. This inspired Mahoney to do some research on just what had been danced to Bach's music, since many of the works bore the names of dances, such as gavotte, gigue, sarabande and the like.

In the Louvre and the Library of the Paris Opera, Mahoney found choreographic records of three centuries. In the 17th century etchings and prints he found the bases of the purely classical forms of ballet. From these he reconstructed the old court dances and used not only the music of Bach, but also that of Handel, Lully, Rameau and Couperin.

This experience not only gave Mahoney the pure, classic roots of ballet by which to clarify all his ballet training, but brought a realization of the differences of style in ballet art.

"An architect starts his studies with the Greek architecture," explained Mahoney. "This gives him, from the start, a thorough grounding in a great style. Dancers should do the same, dig down into the roots of their ballet technique and save themselves from creating such atrocities as a Bach's gavotte done on toe with a romantic technique and feeling.

"In a given period all the arts have the same style. Therefore, a dancer should do a 17th century dance to 17th century music. Otherwise, there will result a clash in style and feeling that will destroy not only beauty but the sense of the composition. So deep, so rich, is this classic period, that I could give several lectures on this

period alone, and still feel I have scarcely scratched the surface. Some people feel the old classic period is dull and lifeless, but that's because they haven't taken the trouble to find out. If they did, they would find it vital and exciting with a vibrant sense of line and an appropriateness of feeling and design that is so satisfying, it is absolutely thrilling."

Mahoney points out that many of our artistic problems arise today because we are really all romanticists at heart. living in a very unromantic age. Students of today find it difficult to ground themselves deeply in their art because of pressure of the so called commercial demands of the theatre.

The next adventure in style came to Mahoney when he joined a Russian Opera Company and toured South America. His interest in the Spanish Dance was aroused by a troupe of gypsy dancers and he enthusiastically began the study of this form of the dance. He found the Spanish folk dances to be the only European folk dance that developed a great art tradition.

In the sixteenth century he discovered castanets were used merely as an embellishment to the Spanish Court Dance. The nineteenth century bolero, epitomized the classic Spanish School. This still remains the peak of the tradition in the classical Spanish dance. The Moors brought in the oriental quality which the Gypsies adapted and developed in their own style, known as the Flamenco.

"Are you one of the people who thinks American Dance is decadent?" I asked.

"No," replied Mahoney, "style is still to come to us. We are, as yet, a young, growing nation. And that brings me to my third adventure in style. Even when I was studying Bach and adoring it, jazz had an irresistible fascination for me. I finally decided to study the jazz dance as I had studied classic ballet and the Spanish dance, so I went to Harlem and spent many months studying the twentieth century Jitterbug. Here is a budding style, probably a great style of the future. But to judge a school of art one has to wait until it blossoms, flourishes, reaches it greatest height and declines; then only does it have a tradition. By that time a new school is taking root.

"There is always so much criticism of dancers lacking style today, and it is justified; most of them do. Teachers are inclined to give the superficial technique without requiring their students to delve deep into the thought and feeling of the tradition they are studying. To acquire style, it is not enough to master the rules and imbibe the tradition, at the same time one must imaginatively relive the civilization that produced the style. The ability with which an artist can do this discloses the extent and depth of his artistic gifts. Style is what the artist gives to his work, through his understanding and feeling for the design which gives the essence of period or character he is portraying.

"So many Americans confuse style and personality. Duncan was a great personality. Her personal approach to the dance had, we believe, a deep understanding of style in the Greek tradition. Fokine presented a fine example of a great personal, romantic style within the ballet tradition. Fred Astaire's personal version of American jazz has thrilled millions.

"Argentinita, however, is a fine example of the Spanish dance in many styles. Shan-Kar epitomizes the Hindu dance. Bill Robinson is a great stylist of the American Negro tap dance, even if the school is only about a half a century old."

At present, Arthur Mahoney is on the faculty of the Juilliard School of Music where he teaches and directs the dances for their operas, as well as appearing as guest soloist in other opera companies' ballets, Roxy Theatre, Radio City Music Hall and so forth.

Mahoney met his wife and partner, Thalia Mara, in Paris, where she was studying ballet with the famous Russian ballerina, Olga Preobrajinska. Together, they have conducted their researches and reconstructed the old court dance forms as well as enthusiastically pursuing the Spanish and popular American dances. They have been seen together in numerous concerts and theatrical engagements here and abroad.

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Arthur Mahoney and Thalia Mara illustrating three contrasting styles in the dance. Left to right: The classic Spanish Bolero, the high point of the classic Spanish style of the 19th century. The Saraband, classic court dance of the 18th century. Blue Fantasy, popular American jitterbug dance of today, showing the budding 20th century style which reaches its most potent expression in the flamboyant Lindy Hoppers of Harlem.

photos: Stone—Lew Goren—Stone

Courtesy of Dance Archives

Top: One of Kschessinka's favorite photos of horself taken in the Russian Bride's Dance. Right: The Little Princess entertains Eileen O'Connor at lunch in her charming garden in Paris just before outbreak of the present War.

THE LITTLE PRINCESS

by EILEEN O'CONNOR

10 Villa Molitor — Madame la Princesse Mathilde Kschessinska Romanovsky-Krasinsky. I was sure I had intruded on a birthday party or a Russian holiday. The place was covered with flowers, potted plants, big bouquets of hot-house variety, and tiny bunches gathered in the woods. A formally groomed butler answered my ring, and said that Madame la Princesse was not at home but was giving a class at her studio. She had just opened a new studio at Ranelagh, Villa Vion-Whitcomb, less than a block from the Avenue Mozart.

The studio was in a new building of apartments; a duplex, the bedroom-and-bath upstairs was converted into dressing-rooms, while the salle downstairs, plus what might have been the dining-room and foyer, made a sunny studio with two-story windows. The tiny kitchen Kschessinska had converted into a room for herself, where she rested between lessons, chatted with her students after class, and always managed to conceal a few bottles of Vodka, Sherry, or Bénédictine, to offer the old friends who came to see her.

When I entered that studio for the first time, (I remember it so well), I was simultaneously amazed and delighted, amazed at the beauty and fragrance of innumerable flowers, and at the youthful slender little woman, pointing a stick here, and running over with a watering-can to attend to the thirst of her roses in the window-box; and delighted with the gaiety and frivolity, the spoken French and the broken English, the Russian movement and the Polish music, all blended into a happy group of young artists by this rare little woman, herself the greatest artist among them.

When the class stopped to put on "pointes", Kschessinska came out to me. Bubbling with enthusiasm, she tore open the letter from Fokine avidly. She smiled with a gleam of reminiscence as she read the fine script. Incidentally, Kschessinska herself was one of the finest penmen I have ever encountered, even though I have seen only what she wrote after she was sixty-four, I doubt that it could have been more delicate when she was young.

"Eh, bien, ma chérie, she said, "I like have you in my class, you unnershtan me, yes?"

I explained that I could probably "unnershtan" her better in French.

"Mais oui, mais c'est merveilleux. Alors, vous voulez etudier tous les jours, oui? Monsieur Fokine me dit que vous avez dansé dans ses ballets, qu'il est gentil, Fokine (and she pronounced it in the Russian fashion as though it were Foh'kin), n'est ce pas?"

All this was run together in a peculiar jargon all her

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RATIONS NOW AND THEN

by OLIA PHILIPPOFF

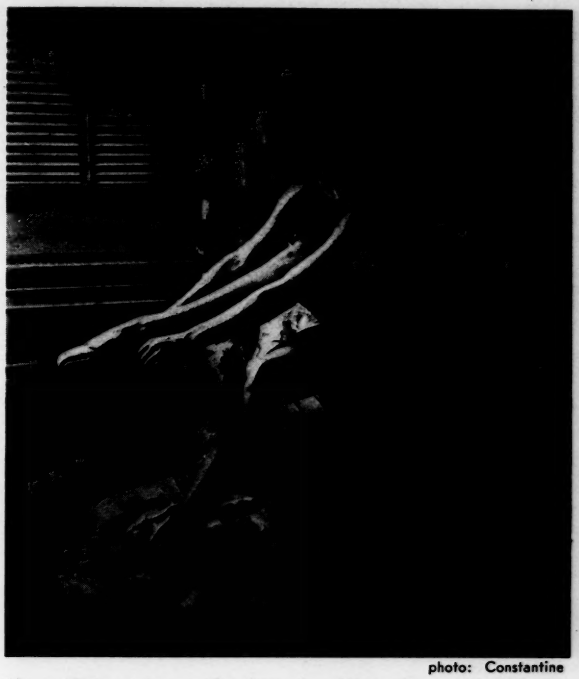

photo: Constantine

Above, Zorina trying on the shoes she will use for one performance only. Below, Zorina dancing in these shoes. But don't be misled, it takes more than shoes to be able to dance like this.

Hurrah for the O. P. A.! Hurrah for their blissful lack of balletomania and complete ignorance of the existence of such an article as "toe-shoes."

You can buy, hoard, and revel in an orgy of satin slippers, oh lucky ballerinas! Your other colleagues of the stage and sport world have not fared so well. Tap shoes and gym shoes call for the surrender of one of these little coupons from your war ration book in which you first visualized 3 pounds of sugar then a fragrant but fast dwindling pound of coffee, and now, prosaically mirrored in number 17, a pair of leather soles.

Through the centuries this question of shoes has always been a delicate and controversial point. In the bygone days of gracious living and diligences during the golden age of the Paris Grand Opera when dowagers in diamond tiaras and gentlemen in top hats decorated the red plush boxes, backstage to the little "rats d'opera" (young dancers) the matter was as vital as to our dancers at the present moment.

The distribution of ballet shoes was then an important event of the week and was rigorously controlled according to intricate principles of hierarchy. The star received 1 pair per act. The soloist 1 pair per evening. The second soloist 1 pair per 3 evenings. The coryphee 1 pair per 6 evenings. The quadrille 1 pair per 12 evenings. The outside pupil who only seldom was called for the part of a super, received 1 pair per month.

But even this method didn't prove successful. Rumors circulated that the girls hoarded shoes, danced in the same ones until they fell apart and sold the salvaged new pairs for petty cash or exchanged them for street shoes. But who could blame them when the poor souls' salary was a mere 1 franc or 2.50 frs (about 25 cents), and the the famished artists even stole the food of the doorman's cat to avoid starvation.

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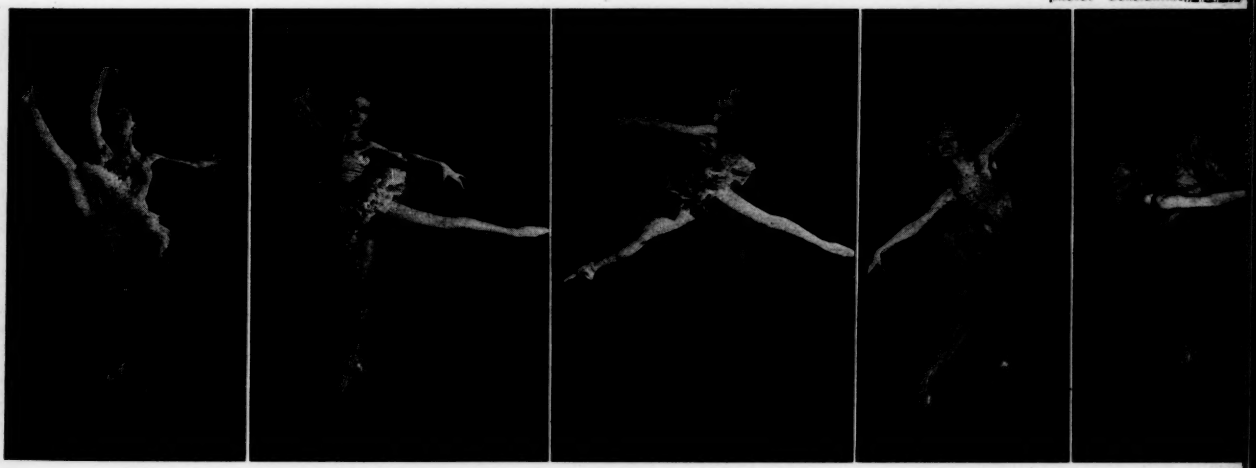
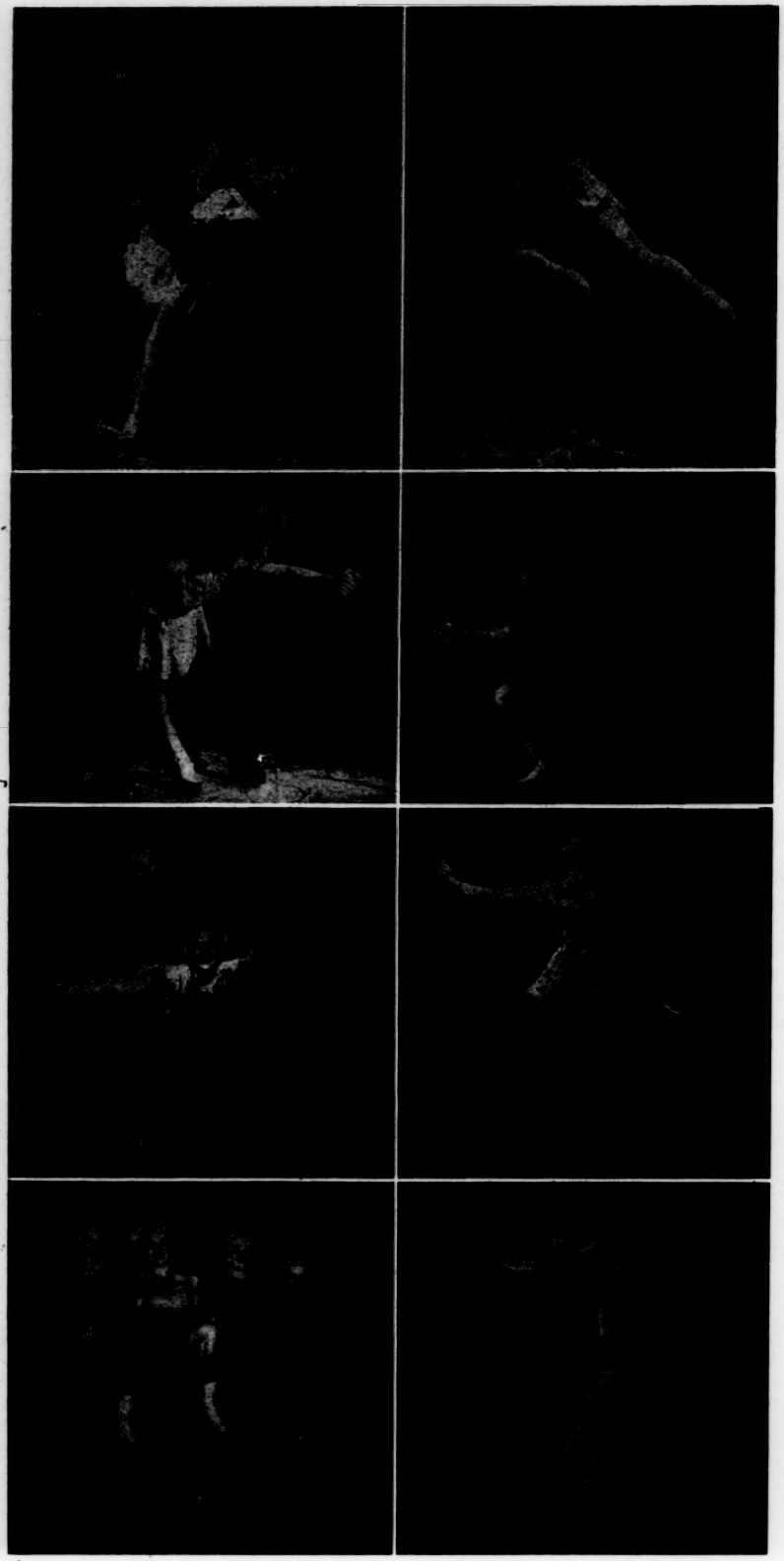
photo: Constantine





COMPETITIONS

The National Figure Skating Association is to be heartily congratulated on the excellent management of its recent championship competition held at Iceland and Madison Square Garden.

Local champions from all over the country flocked to try for national honors. The contest was a fine example of organization that the dance could profit by studying.

Gorgeous young people from every section of the country proved their devotion to skating. Their spectacular athletic accomplishments proved hours of daily practice and complete dedication. Their friendliness to their fellow competitors was charming; their sportsmanship thrilling.

It was a wonderful get-together too, for skating teachers and promoters, as well as skating champs.

Washington was well represented by a large contingent from twelve years old on up. Speaking with Robert Uksilla of the famous Uksilla skating family, we learned that the Chevy Chase Ice Palace had initiated a special dance section on Wednesday and Sunday night, that had proven a big success. Uksilla is in charge of the figure skating department; his wife, the dance department. The manager is Norval Baptie, skating's first speed champion who, I understand, still holds one unexcelled record. Mr. Uksilla gave credit to lawyer, Larry Parker, who has pushed progressive measures at the Ice Palace at Chevy Chase. For instance, a new flexible schedule permits skaters to sign up for just the dance sessions, just the figure skating sessions or both. For one department the fee is $7.50; for two, $15; and for three sessions, $17.50. This has been a huge success financially as well as from the point of view of satisfying the members.

Marabelle Vincent Owens, for many years figure skating champion, arrived with a group of her students from Berkeley, California and took home plenty of honors for the St. Moritz Club, there.

Too bad about Dick Vars and Barbara Philips, a lovely young pair who were planning to try for the championship in pair skating. Dick left for the Navy four days before the contest. And that reminds us, Bobby Sprecht and Skippy Baxter are leaving in a few weeks, too!

Handsome Dr. George Foster, noted eye, ear and nose specialist, from Fargo, North Dakota, cut quite a figure at the Iceland dance sessions. Here is a busy man that feels skating is important enough as a sport, recreation, and art in his community, to

(*Continued on Page* 28)

Staff photographer, Constantino, made these photographs as the various contestants were practicing up for this year's honors. Left to right: Karol and Peter Kennedy; Dorothy Goos; Dorothy Goos and Eddie Le Maire; Hildegarde Belmain and Bob Swenning; Yvonne Sherman, Britta Lundequist; Shirley Lander, Joan Yocum; Dorothy Goos, Phebe Tucker; Marilyn Jane Quin.

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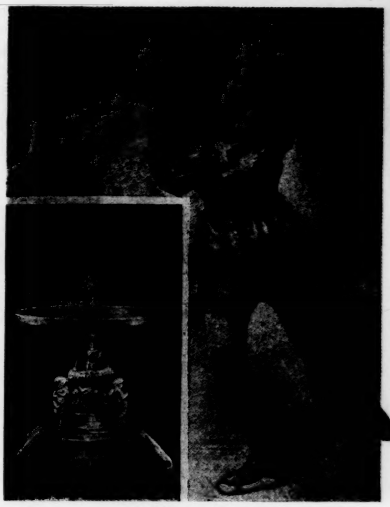
OUT OF THE PAST

The Past throws a beam of light on the Skating Theatre and Competitive Scene.

by ALAN MURRAY



Above, a reproduction of William Kaulbach's painting of Goethe, skating. It is well known that the great philosopher-poet was an enthusiastic and skilled skater. Left: A familiar picture of Haines printed in Brokaw's "The Art of Skating" published by the American Sports Publishing Company. What has not been appreciated is that in this picture Haines was very evidently playing the part of the poet-skater Goethe. All remaining data we have on Haines indicates his consistently classical taste in music, art and skating form.

All skaters acknowledge that the greatest single stride forward in the development of their art was made by the American dancer, Jackson Haines. There exists a meagre body of material in the form of reports handed down, and a few pictures which are just barely sufficient to indicate the powerful artistic influence, which Haines has exerted on the whole activity. Then, there is the development growing out of the Vienna skating club which adopted the artistic Haines' approach to skating, this development becoming the foundation of International Style. The year 1865 when Haines began his skating activities is not too remote for us to hope that additional material regarding Haines will be eventually uncovered.

The building up of a sufficient body of material pertaining to the history of skating is essential to the foundation of a true, authentic tradition. All true devotees of skating, amateur or professional, really hunger for an enlarged scope of artistic technique, which can only grow out of the past history of skating. The secure position of dancing as an art is the result of its authentic historic past, relieved with great artistic movements, and highlighted by powerful artistic personalities.

A safely guarded history is protection against loss of valuable and worthy parts in a technical tradition. For instance there was a recent moment in dancing history when the so called modern dance submerged temporarily almost the whole teachings of the past. Such sudden enthusiasms for a new form would be in danger of entirely wiping out a past tradition were it to last through a generation, (which is conceivably possible), save for the written and pictorial material pertaining to the past. In dancing this body of record exists and safeguards the activity from the danger of being submerged under any new movement which may turn out to be, only a vogue or passing fad. Because of the record there is possible a quick recovery and re-establishment of the sound part in Ballet, and this is shown now following the interlude of rampant modernism.

Skating must weigh carefully the fact that the movement, International Style, which grew out of the Haines' tradition, has resulted in almost complete destruction of that body of skating practice which existed in the time of Haines, and which was the source of his inspiration. That this was possible, that the old scene could be so completely destroyed, with its variety and scope, is due in part to the careless husbanding of skating records pictorial and written. That this carelessness existed is understandable from the fact that until the time of Haines there had not been a body of skaters who made of skating a life work. Haines is almost the first professional of whom we have any record. He was a man possessed by his work in skating and found in it a purpose for his life's activity. With Haines begins most of the written record of skating, meagre as this is.

The sudden great turn of events in skating in the past ten years when it has shown itself to be an activity which is popularly received by great masses of the public, both to engage in and to watch as a show, creates at one stroke a greatly enlarged body of professionals, and a crying need for skating to disclose its past in order to serve the ends of variety, artistry, technical scope. It will now become necessary to dig into the past for all the forgotten forms of skating, that they may serve in rounding out and completing the picture.

It would seem that the needs of skating as an art are in conflict with the needs of skating as an amateur sport activity. For the purpose of skating as an art, just as with dancing, there is need of all the varied human response which results in dance as classical, character, jazz, acrobatic, modern, folk, and social forms; all an expression as varied as the human pattern of blood and temperament. With respect to the needs of skating as a sport the very reverse of variety is apparently desired. All trend here goes the way of eliminating the complexity in the picture for

(*Continued on Page* 30)

Photo: Constantine

The famous Corps de ballet of the Ballet Theatre dancing a movement in the ballet "Les Sylphydes". Sono Osato in center front.

A ballet company, like a chain, is only as strong as the weakest member of its corps de ballet. That is why Ballet Theatre can boast of its strength.

THE CORNERSTONE OF BALLET THEATRE

by ANN BARZEL

It was in the summer of 1939 along 57th St. in New York, where even the traffic cop has been seen standing in fifth position, that the first rumors were heard of a company to be called "Ballet Theatre." It was just a dream then, a beautiful dream full of ballerinas and choreographers, artists and musicians, new ballets and old ones. It sounded as expensive and impractical as is everything in the ballet world. No one expected the dream to materialize, let alone round out four successful years.

Everything was so fabulous. Choreographers were contracted by the dozen. In case you forgot there were Fokine, Mordkin, Bolm, Nijinska, Anton Dolin, Anthony Tudor, Andrée Howard, Agnes De Mille, Yurek Shabelevsky, Eugene Loring, Alexandre Gavrilov, and José Fernandez. Classic ballets were cleaned up, ancient pieces were exhumed and daring new works were commissioned. Almost the same may be said of dancers. Almost every prominent dancer within reach was signed up, old ones were dug up and dusted off and a score of talented youngsters were bravely launched on their careers.

This doesn't sound very discriminating, so far, but when it came to picking the corps de ballet, this bunch that dreamed up Ballet Theatre were mighty fussy. And it is that corps de ballet, together with the great ballets of Anthony Tudor, that have survived best. In them lies the strength of Ballet Theatre. When the curtain rose that first night in January 1940 at the Center Theatre the ensemble set a new standard for perfection.

That ensemble is still one of the company's proudest possessions and most distinctive features. It is the firm foundation on which the personnel of the company is built.

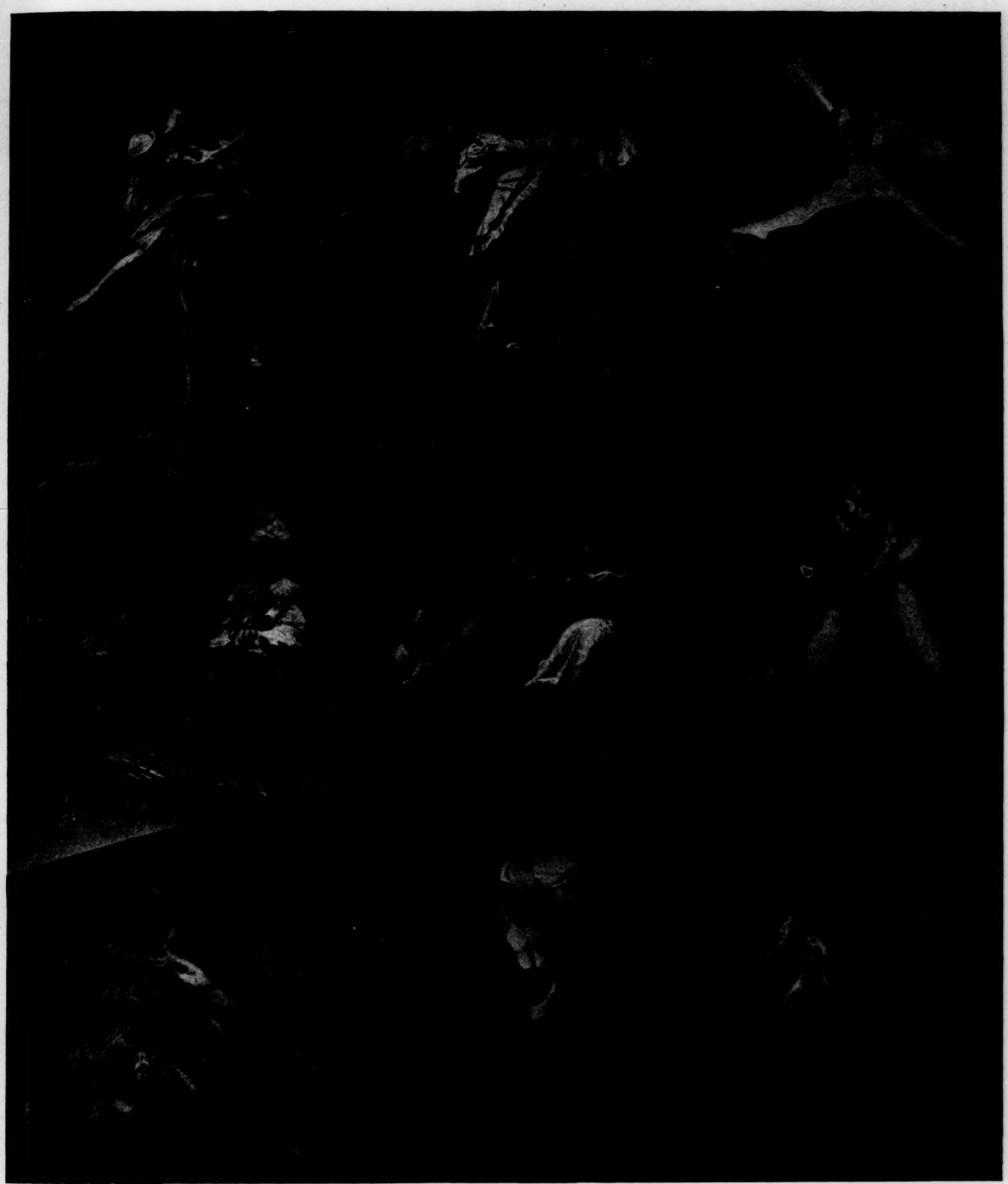
The draft this year has worked havoc in the ranks of the men. Among the girls, however, there are many who danced that fabulous first season at the Center Theatre. Newcomers have been added gradually and assimilated thoroughly. It is interesting to note that very few feminine members of the corps have left the company. New dancers were taken chiefly because experienced ones were promoted to the rank of soloists.

The sharpest and most frequent criticisms of ballet companies have been those directed at ragged work of the corps de ballet. While older companies could not get their groups to look as if they had a rehearsal, Ballet Theatre, from the beginning, faced the audience with dazzlingly clean work.

Every dancer keeps his or her correct place, moves with assurance through the patterns of the dance and actually executes each step not only correctly, but excellently. There is very little of the surreptitious faking and mere approximation of steps too often encountered elsewhere. Above all, each dancer dances in the correct style of the ballet presented. In the waltz in *Swan Lake* every girl assumes the serenity and poise that is classic ballet. The Nocturne in *Les Sylphides* is soft and lyrical, clearly distinguishable from the academic crispness of *Princess Aurora*. In *Pillar of Fire* the Lovers-in-Innocence are an excellent example of a group in full understanding of the new style of dance required.

(*Continued on Page* 35)

BALLET THEATRE COMES TO TOWN



photos: Constantine

Top, Left to Right: Nora Kaye and George Skibine in "Bluebeard"; Irina Baranova and Andre Eglefsky in "Coppelia"; and Andre Eglefsky in "Coppelia"; Middle, Left to Right: Simon Semenoff and Barislov Runanine; Sono Osato and group in "Romantic Age"; Alicia Markova and Anton Dolin in "Romantic Age"; Bottom, Left to Right: Jeanette Laurel and Hugh Laing in "L'Apri Midi du Faun"; Yura Lazowsky in "Carnival"; Yura Lazowsky and Agnes de Mille in "Three Virgins and a Devil".

photo: J. W. Debenham

The Vic Wells Ballet Company dancing a decorative scene in the ballet, "Ramona".

by JOAN LITTLEFIELD

WARTIME BALLET FLOURISHES

One of the most remarkable things about the artistic life of wartime Britain is the growing enthusiasm for ballet among all classes and the way our national company, the Sadlers Wells Ballet, has maintained its standard in spite of innumerable difficulties.

Formed twelve years ago, the company had reached a high pitch of excellence by 1939. It had its own school, its own choreographers and had produced its first great ballerina, Margot Fonteyn. It was beginning to visit the capitals of Europe, and it gave two or three performnces a week at Sadlers Wells Theatre, alternating with the Opera.

In October 1939 the ballet decided to carry on. It continued at the Wells until heavy bombing drove it to the country. Then it came to the New Theatre in the West End, first for matinees only, then for evening performances.

"Now we play six months in London and six months in the provinces," said Ninette de Valois, director of the company. "We have the biggest ballet audiences we have ever known. The day the box office opened for our present three-week London season, there was a long lineup which had begun to form at 6 a.m. Demand for seats is so great that we have to ration them. No one person can book more than four. Ballet is very popular with foreign and Dominion troops on leave in London, and a great many American soldiers come. One who came around to see me recently said he was a member of the Ballet Caravan. He had a grand evening backstage with our dancers.

"Our three biggest problems are tights, shoes and male dancers. Tights are scarce because of the silk shortage, and there is no paste for ballet shoes. They used to be stuck with a paste made of flour or maize, and now the Ministry of Food won't allow these to be used! so the soles frequently come off.

"We have lost all our original male dancers except Robert Helpmann, and now our second-line strength is being called up. We promote boys from our ballet school, but they have to go when they are eighteen. Of our present leading men, two are Australian, Robert Helpmann and Gordon Hamilton; one is Swiss, David Paltenghi; and one is Lithuanian, Alexis Rassine. Two of our original men have been invalided out of the Army and are limbering up again at the school.

"Most of our girls are reserved, but only on condition that all soloists except the ballerina must take their turn in the corps de ballet."

In spite of these difficulties, the company retains three full-length classic ballets in its repertoire, "Lac des Cygnes," "Coppelia," and "The Sleeping Princess," as well as the two-act "Giselle." They still dance such famous pre-war creations as "The Rake's Progress" (based on Hogarth); "Job," a richly colored version of the Bible story, with music by Vaughn Williams; "The Gods Go A-Begging," to music by Handel; William Walton's "Facade," and a charming skating ballet, "Les Patineurs," to the music of Meyerbeer.

"We have added eight new creations to our repertoire since September 1939," Miss de Valois told me, "and we have a ninth in preparation."

(*Continued on Page* 36)

TWELVE MIDNIGHT

by DIANE

The ballet is in town, "Our Town", New York, and you balletomanes are having your 'innings' in this issue. This here lighthearted (lightheaded) reporter, not to be outdone by the serious side of the staff, is also featuring the ballet.

Billy Rose, of Aquacade and World's Fair fame, also runs a "little" night club. It's the Diamond Horseshoe at 46th St. Down, down and down dozens of steps you go until a riot of color and noise burst upon you. This is the Horseshoe, a tremendous room that reminds you of the circus, big, brilliant and boisterous. It's all red, white and beautiful girls.

The show is called "Mrs. Astor's Pet Horse", the story of Pansy, the horse who has seen the 'good old days' of the Palace Theatre, Texas Guinan and the stuffed shirts at Carnegie Hall.

Her story starts at the old fashioned circus, goes on to prohibition days and comes back to the present and the return of the horse's glory. With the gas shortage, the horse is our savior. With the meat shortage, we'll all become vegetarians.

Go ahead and ask about that ballerina we promised you. We've got our answer. She's Harriet Hoctor, the lovely to look at ballerina. In the show she plays the part of the "star" personified. In the days of such bigwigs as Helen Morgan of prohibition days, she is that illusive star that all of the famous sought. Harriet danced, well, you know how adorably she dances, but if you want our opinion, she's still the lovely dancer that Ziegfeld starred. In a long twinkle studded filmy pink costume she certainly looked heavenly.

The show was a long one, but beautifully paced. Billy Rose has a number of the 'Real Old-Timers' in the cast, all of them appreciated by the audience and all seeming to enjoy being behind the footlights again or still.

W. C. Handy, the negro composer of St. Louis Blues, played his famous song on his famed trumpet. Billy Banks sang beautifully the songs of Gershwin. Each song earned applause for the late Gershwin and himself. Somehow everyone expects the negro singer to do some "scat" singing, so Billy obliged us with some. A party of boys from New York University whistled and hooted with joyous abandon when he finished.

After the show Harriet Hoctor came to our table. We were out wrassling on the dance floor, but we caught the head waiter's signal and scooted back to Miss Hoctor. Here's a girl who loses none of her glamour in a close up. She sat there in all the glory of a beautiful mink coat, saucy white hat and lovely blonde hair and smiled charmingly during the introductions. How could we interview Miss Hoctor. We couldn't ask her if she liked dancing in a night club. She must. She's danced in night clubs before and wouldn't still be doing it if she didn't like it. She's danced in the Chez Paris in Chicago, and other clubs in Boston. Other questions like, did she like New York, et cetera would also be silly. Even though she comes from a small town in upper New York State, she probably knows more about New York than we natives do. So we decided to 'just talk'.

(*Continued on Page* 27)

Left: Ellsworth and Fairchild, now at the Versailles, ready to take off into their jitterbug ballet dance. Center: The stunning Kraft sisters, Beatrice and Evelyn, featured at Cafe Society Uptown, looking very serene here, seem oblivious of the excitement their Oriental jazz dances cause. Right: Harriet Hoctor, lovely ballerina and star at Billy Rose's Diamond Horseshoe. The four girls show that there's no beauty shortage, anyway.

The arabesque of Pavlowa is world famous. Note the effortless point, the classic extension and the uplift of torso and head. A fiery temperament in a crystal technique.

The incomparable Pavlowa comes to life for this generation in moving pictures taken in 1924.

BALLET IN THE MOVIES

An unusual program of motion pictures of the dance was presented March 20 in the projection room of the Dance Archives of the Modern Museum of Art. The sequences were arranged by Iris Barry and Alan Porter. The musical accompaniment by Arthur Kleiner.

The only film of Pavlowa's dances ever made was among the films shown. In spite of the outmoded photographic technique of 1924, the great Pavlowa danced once more in all her pristine glory. To the young generation who had never seen Pavlowa, it was a revelation; and even the old guard found it a thrilling experience to find Pavlowa just as great as they had fondly remembered her.

The opening number was Pavlowa in a pantomime scene from the ballet "Christmas". Mrs. Mikail Mordkin who sat next to us liked this one best. Without dancing in the technical sense, Pavlowa created a poem of expressive movement that was truly breathtaking.

The immortal "Swan" shone clear and bright in all its serene and unaffected tragedy. The less well known "Dying Rose" followed, then dances from the Oriental Suite and Fairy Doll.

In spite of Pavlowa's technical brilliance, her toe point had a caressing softness that we have lost today, and would do well to recapture. The complete lack of strain in head, arms and torso was another point that our modern ballerinas could well emulate. The warmth and expressiveness of her whole body combined with the crystal brilliance of her leg and foot technique presented a rare example of that paradoxical beauty that is ballet's own. But most of all, Pavlowa lived up to her own definition of dancing, "The complete possession of the body by the spirit".

The films of the famous Ekaterina Getsler dancing with the gigantic Zhukov, 1913, had its value as an historical film, but here the Victorian coyness of the romantic pantomime brought guffaws from even the highly sympathetic audience presence. Some one was heard to remark, "This is funnier than the Marx Brothers". "Moment Musical" in the light of all its later abuses took on an epic humor that was hard to resist.

The excerpt of Valentino's tango from the "Four Horsemen of the Apocolypse", 1921, gave the thrill of all artistic movement, and once again proved that Valentino could dance like an artist. Here again, curiously outdated moments created unintentional comedy.

Pre First World War social dances, 1916, that took the remaining Victorians of that time by the ears, looked tame and harmless today, and even a bit poky, but withal they were danced pleasingly by Clay Bassett and Catherine Elliot.

Even Joan Crawford doing the mad, bad Charleston in "Dancing Mothers" looked very proper in the light of our more recent jitterbugging.

A sequence taken in Seville, 1900, showed the dancers sipping wine as well as dancing and was quaint, indeed.

One of the most delightful excerpts in the whole showing was a Disney interpretation of Saint-Saen's "Dance Macabre" (the skeleton Dance), 1926, in which the skeletons literally danced with every bone in their bodies.

The showing was concluded by an excerpt from "Spring Time" in which our own modern and highly esteemed Fred Astaire did his effective Bo Jangles number.

All in all, the continuity is one that is both valuable and enjoyable and no doubt schools, clubs and Universities will be interested in presenting it.

At the end of the showing, Sidney Edison was warmly congratulated by the distinguished audience that attended. These included: Balanchine and Zorina, Mr. & Mrs. Beiswanger, Chujoy, Constantine, Irma Duncan, Edwin Denby, Mrs. Vitale Fokine, Gerald Goode, Lotte Gosslar, Hanya Holm, Barry Hymans, Mr. & Mrs. Hyatt Mayor,

(*Continued on Page* 33)

THE LITTLE PRINCESS

(*Continued from Page* 14)

own, a breathless, enthusiastic way she had, middling somewhere between her native Russian and her adopted French, so that her counting at the bar turned into, "Ain, duh, trrhoi, kattrr, da, da".

But her eyes were shiny black, and I knew she liked me, and I knew I would worship her, not only for her art, but for herself, for the royal tilt of her head, and for her volubility, for her lithe figure and for her indomitable pride, for her determination to overcome the cruelty of war and revolution, for her dainty pink panties when her teaching-costume blew up, for her devotion to the Grand Duc André, her husband, who was a prize of the court when she married, but her love never flickered as the passing years made him a sad and heartbroken man, unable to work and living only on memories; for her love of Chopin and lovely flowers, for her Monday visits to the grave of her pet fox-terrier, a duty as faithfully performed as her daily bar exercises, and most of all, I think I loved Kschessinska because to me she was the complete embodiment of a story-book princess, she was all a princess should be and so much more besides.

I wasn't long in the studio when I realized that no student would dream of coming to class without a little bouquet for Kschessinska. She inspired flowers, and indeed, her magic with them was contagious. The window was a mass of color and perfume, the window-box and numerous pots inside it held growing plants, geraniums, pansies, petunias, and hyacinths, while the Princess never had enough vases to hold all the cut roses and carnations (the latter, incidentally, were her favorite flower, as she had been known in the Marinsky as the carnation of the Imperial Ballet). The little Russian students, and the Princess had many on scholarship, would bring her wild flowers they had gathered in the Bois before coming to class, and I have even seen some of them come with a baskct of wild mushrooms or strawberries (les fraises des bois) when flowers were unavailable. But somehow you wanted to bring her something, not to be "teacher's pet", but to see her black little eyes light up, to hear her youthful voice sing glowing praises of a little bit of nothing, to realize her sincere gratitude for the smallest thoughtfulness. You felt she deserved and was accustomed to so much more than all the world could offer, and that feeling made all of us want to show her our love, knowing she would appreciate the most modest expression of it.

One little Russian tot, a promising ballerina, would return to Kschessinska's side after every exercise and, kneeling down beside her, kiss her hand gently, or lay her hand in the Princess' lap. No one could not help loving her, even the tall Colonel de Basil, or the frequent guest from London, Arnold Haskell, or the Grand Duc himself, all were prey to her charms and each brought something, a large bunch of velvety roses, a branch of lilac, or more often a little handful of "mugûets", lillies-of-the-valley.

Happy days they were, taking classes in the morning and after it walking to a dingy little Russian delicatessen where we could have lunch in the back-room. There would be marvelous Piroshki, Borscht, or black

photo: Bruno

Eileen O'Connor, the American dancer, and author of the article on "The Little Princess" has just returned from a tour with her journalist husband, and goes into rehearsal for a forthcoming appearance.

bread with caviar and tea, but more often the girls would be dieting and so eat Yaourt with slices of banana in it. I never could bring myself to taste the last concoction though they tried to convince me it was much better than it looked. On special days Mother and I would walk up to "La Muette" where there was a Salon de Thé, Marquise de Sévigné, rather on the expensive side, but so dainty and pretty, "Petits chocolats," and "soda Americain," were advertised, but when I decided to investigate the soda one day, I was sadly disappointed, for it proved to be nothing but a glass of Perrier water with a

her "petite taille", she rather nibbled on gluten bread). She whirled about as she greeted me, saying happily, "J'ai maigri, Eileen, j'ai maigri, n'est-ce-pas?" and for 67, it was indeed an amazing figure! I wondered how such radiance could survive over the trials and hurts of a Revolution. I had read and heard numerous tales of the years of flight from Russia, and how the dainty ballerina developed into the breadwinner of her little family. I knew there must have been heartaches at the loss of every jewel, every treasure, every tie to the aristocratic lot that was hers at the Marynsky. I had seen the magnificent blue porcelain Samovar (which is now on exhibit at the Hammer Gallery on Fifth Avenue) beautifully painted with fitting daintiness for the Tsar's favorite ballerina; and as I watched her there in the garden I marvelled at the feminine courage and the dancer's imagination that hid the past and brightened the present.

It was a great shock to Kschessinska that the Russian people attacked her palace, for, she told me, they had always loved her as a ballerina, regardless of her political significance as a Princess. She got out an old scrap-book as she spoke, gradually unfolding how her palace was surrounded when she returned from a ballet rehearsal. All she managed to salvage was her son and his teddy-bear, her pet fox-terrier, and a pair of ballet-slippers which she had been carrying, her jewels were snatched from her as she fled the house.

She turned the pages of the scrap-book, past clippings of fame and ballet, past critiques and photographs, to newspapers of the war and bloodshed. She showed me pictures of her exquisite winter garden, her bedroom and drawing-room, rooms that used to house rare and exotic plants and the flowers that were showered on her. These rooms were now housing the mutilated bodies of soldiers or piled high with bayonets and rifles, these rooms stripped of every valuable thing they held, these rooms changed overnight from places of gaiety and laughter into morgues and arsenals.

Once out of Russia with the Grand Duc and her son, the Princess realized that she alone could earn a livelihood for the future. Her son was a Prince and she would not hear of him taking a menial position, nor could she tolerate the Grand Duc working. It was a strange situation, but teaching the Ballet was art, not work for her as employment would be for her husband or son. By 1923 she had reached Cannes, on the French Riviera.

From Cannes she went to Paris, where she mingled with the Rothschilds and the Polignacs, and with the poor Russians that poured into Paris for ten years after the Revolution. She taught Chaliapin's daughter and niece, she taught many stars of the Russian Ballet, she taught Americans that went over every summer and she taught children whose parents were too poor to buy them shoes. Every year she went to London for a month, to teach and attend the ballet at Covent Garden. It was her only vacation; but life itself was a pleasure to Kschessinska, dancing, children, flowers and wild strawberries, little things made her very happy. The chestnuts that fell on her head while we were having tea under the huge marroniers in her garden

(*Continued on Page* 33)

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News, Cues and Hullabaloos

IONE DE SALLA, designer, remodeling her house found a hidden compartment containing dust covered ballet costumes and slippers as well as photos of Nijinsky, Karsarina, Rubenstein and such first rank ballet stars of the last generation. Lucky VALENTINOFF, who knows Ione, came in for his share of the fabulous photos.

RITA HAYWORTH, rumor has it, will be Columbia's leading lady for "Tropicana". Columbia pictures knows nothing about it, but perhaps they will. Anon. BOB ALTON will do the choreography.

JACK GANSERT, soloist of the Metropolitan Ballet and lately of the Jooss Ballet, is now teaching and working on choreography and a small performing group of his own for the summer. It's nice to hear a dancer speak so well of his erstwhile teacher and leader, as Jack speaks of JOOSS. He said he learned from Jooss that it's up to the dancer to make a small part, a big one. When he left Jooss he said he lost a great director, but not a great friend, and speaks warmly of the fine friendship Jooss continues to show even former members of his company.

BUBBLE LEE JOYCE, pupil of Jack Stanley, has been selected most typical Ziegfeld Dancing Girl, while DELORES MARTIN and RAY ARNETT have been chosen to dance in the new Vinton-Freely musical "Dancing in the Streets".

PHIL BAKER will take his radio show to Hollywood and begin work in a new 20th Century-Fox picture in which he will costar with CARMEN MIRANDA and BETTY GRABLE.

VELOZ and YOLANDA at the Chicago Theatre, broke all box office records. Six shows a day were scheduled.

Talking to NIKITA TALIN the other day, we heard that ORRIN HILL of the Met was now in the armed forces, and NIKOLA NARGO has been distinguishing himself for over a year with the Parachute troop, doing entre chats up to hundreds on the way down.

Polish dancer, FELIX SADOWSKI, who is leaving soon for the army, was to give a farewell performance in Chicago with his partner JANINA FROSTOWNA on March 28.

RUTHANNA BORIS and ALEXIS DOLINOFF danced the leading roles of the Moon and the Sun in LAURENT NOVIKOFF'S ballet, "The Dance of the Hours" from Ponchielli's "La Gioconda" on Saturday afternoon, March 20th, at the Metropolitan Opera. It was given on a triple bill with "Cavalleria Rusticana" and "Pagliacci" and represents the first time a ballet has been presented in conjunction with an opera at the Metropolitan since February 20, 1941 when Boris Romanoff's "L'Arlesienne Suite" was done on a double bill with "Don Pasquale." As a rule the ballets are given as part of the Sunday evening concerts. The "Met" is progressing Hurrah!

PAUL SWEENEY and ROBIN GREGORY (HANYA HOLM'S sister) are calling themselves "PAUL AND ROBIN" these days, and are practicing for a night club debut.

May be a lot of musicals on Broadway, but there are also a lot of dancers trying to "crash the gates", so why all this business of producers stealing performers, chorus and principles, from one another?

JACK WHITNEY is taking VALYA VALENTINOFF'S roles on the road showing of "Sons O' Fun". They were in Philadelphia for two months.

The Academy of Swing presented GRANT CODE assisted by MARION CODE in a program of American Indian songs and dances at the Gellendre Theatre Studio, 157 West 54th Street.

The dance rites of the Blackfoot Indians, one of the most important Plains Indian tribes, centered round medicine rolls or Ceremonial bundles, made up of the skins of animals and birds, paint, tobacco, digging sticks, pipes for smoking tobacco and other ceremonial objects. Each of these rolls was the property of some Chief who might transfer the ownership by an initiation ceremony. When the owner wanted to open his roll, he invited friends to his tepee. For each object which the Chief took out of the roll, he would perform some ceremony, sing a song, dance, sometimes tell a legend or say some prayer. All these objects had some religious significance to the Indian and illustrated his folk lore.

Oglethorpe University will present DOROTHY ALEXANDER as the teacher of its summer dance course. Miss Alexander has been the dancer who has done such

splendid dance work in the Atlanta Public Schools.

The Daily Tar Heel, Chapel Hill, N. C., sports a beautiful picture of DANILOVA and YOUSKEVITCH of the Ballet de Monte Carlo on its front page in relation to their performance there. Thanks R.H.E. for sending it in.

MIRIAM MARMEIN gave a varied and entertaining program at the Barbizon Theatre March 9th. Miss Marmein is justly famed for her cleverly planned, expertly produced and well danced one woman shows. The well balanced program included dances from her "Life of Christ," some decorative numbers, a bit of romance, plenty of humor and some excellent satire. Her enthusiastic audience crowded behind scenes to congratulate her.

JOE HAZEN is in Dayton, Ohio on a draughtsman's job.

One of our boys in Hawaii wrote SALLY KAMIN to get an original drawing by KAY AMBROSE. When Sally spoke to Kay about it, Kay sent a lovely original on to Hawaii and instructed Sally to give the money to an American War Relief Fund.

RUTH ST. DENIS is on the coast working on the night shift of an airplane factory. Whether she is dancing, rejuvenating the workers, or making airplanes, we don't know, but knowing Miss Ruth's flair, we wouldn't be surprised at anything.

Broadway could do with a few new theatres. "Sons O' Fun" and "Let's Face It" are still packing in the crowds, but they may have to move on for "Ziegfeld Follies" and the Freedley show, "Dancing in the Streets".

The latest report is that "Sons O' Fun" will move to the 46th St. Theatre at the end of the month.

The Mordkin School of Dance of The Master Institute is a busy and noisy place these days, for Mikhail Mordkin is putting his talented pupils through their paces preparatory to their appearance in two recitals in the Master Institute on Sunday, April 18, and Sunday, May 2. The coming ballet artists are working on the ballets "Coppelia", "La Fille Mal Gardee", "Swan Lake", and "Carnival" by Liszt. MR. MORDKIN'S hearty efforts plus the lovely music of DAVID WILKINSON, the young concert artist now accompanying Mr. Mordkin, draw a daily crowd to linger outside the studio to watch rehearsals. ANITRA UPTON, young ballerina now dancing in "By Jupiter", is assisting Mr. Mordkin in these forthcoming productions.

GENE MORHEAD is now a principal dancer in "Sons O' Fun".

"DANCING IN THE STREETS" will have practically all of Broadway's specialty dancers in its cast, so they say.

SANDRA BARRET who left the theatre to go into the Copacabana, the nightclub, is now back on Broadway in the show, "New Faces".

MILTIADES gave a cocktail party and get-to-gether the latter part of March for the purpose of discussing plans and ways of forming a ballet group to produce ballets by Miltiades, himself.

THE HARTMANS will play the Roxy Theatre in Manhattan next month.

They say dance pupils are always ungrateful, but that isn't so. Here is an excerpt from Lucia Chase's letter to prove it:

"We talk about Mordkin continually and always agree and tell everyone that there is no artist like him. He gave us a wonderful education for the stage and is a continual inspiration. I wish he could realize how grateful we are to him and what feeling we have for him."

An article on "The Dance Completes a Cycle", by JOHN MARTIN appeared in the current issue of The American Scholar.

Metro-Goldwyn-Mayer Pictures Corp., has begun production in Hollywood of ANGNA ENTERS' original screen story "Mama's Angel" with MARGARET O'BRIEN (star of "Journey for Margaret") in the name part.

Miss Enters herself is on one of her most extensive theatre tours in recent seasons, having in the past 5 weeks played one night stands in New Jersey, Massachusetts, Pennsylvania, Ohio, Missouri, Minnesota, Michigan and Indiana.

At the Waldorf, recently, a quartet of famous dancers switched partners in the collegiate manner. ALEX FISHER dances with GRACE HARTMAN, and PAUL HARTMAN glides off with IRENE CASTLE.

In a gay and novel salute to our sister South American republics, Radio City Music Hall presented "Buenos Amigos", a bright and swiftly paced festival of unusual Latin American music, rhythm and dance spectacle.

On the Music Hall stage, ablaze with the riotous color of native costumes and dazzling Latin American settings, the carefree songs and lively dances beloved in Mexico, Central America, the island republics and South American democracies were featured with tangos, pasadobles and rhumbas climaxed by a spectacular dance interpretation of Ravel's "Bolero" in which eighty-six dancers participated with HILDA ECKLER and GIL GALVAN in solo roles. Choreography for the "Bolero" was created by FLORENCE ROGGE, director of the Music Hall Corps de Ballet.

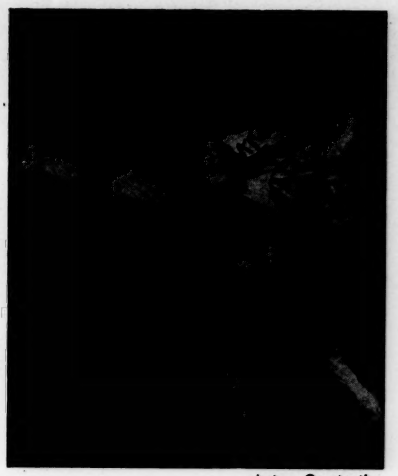

photo: Constantine

Haus Wiener, now known as Val Jeen, and Erika Thimey dancing a peasant number featured on their present program now on tour out west.

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In Our Mail Bag

by BETTY MANNING

It was so nice to hear from you Corporal. Joe Lieff Physical Training Staff of Nova Scotia, Canada, and a grand gesture on the part of the Dance Educators of America to remember their teachers who went into service, with a gift, money you could spend as you saw fit, and you being a staunch subscriber to "DANCE" had no trouble spending yours, for this is an acknowledgment of your order for a two year subscription to "DANCE" bought with the gift money you received from DANCE EDUCATORS OF AMERICA.

• • •

Nat Levy of Kankakee, Illinois was in town doing up the shows, and being pressed for time called DANCE on the telephone and gave me six subscriptions. Nice going Mr. Levy, we need more supporters like you. After all, it's your magazine too, you know.

• • •

I am delighted my notice in the March issue has come to the attention of many subscribers we did not know were dance teachers. I new if I sent out an SOS you would want the TEACHERS' EDITION. This is just the kind of co-operation we want, its very gratifying.

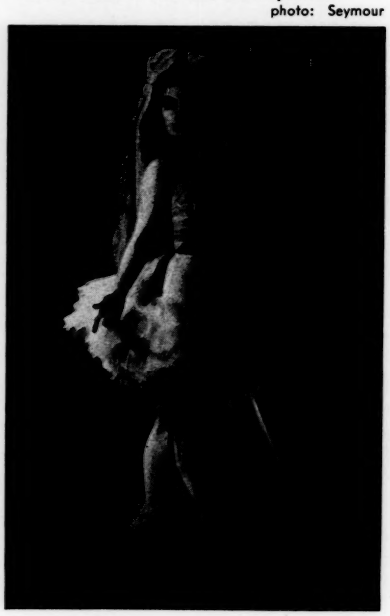
• • •

I should like to congratulate you on the new Dance Magazine and wish you every success.

Edna Rothard Passapae,
Glen Ridge, N. J.

Toumanova is still in Hollywood. The latest reports are that she will appear in the picture, "This Is Russia". Her fans are impatient.

photo: Seymour



When the daily papers give dance teachers feature spreads, I feel it's something to write to the DANCE Magazine about. It rather seems to fulfill your prophecy, and fall in line with the advice you gave us dancing teachers on physical fitness.

Rosalie Lyga, Chicago, Ill.

• • •

I am very interested in the Dance Magazine and I hate to miss even an inch of it, so will you please send me the Teachers' Edition from now on.

Virginia Trauts,
Westville, N. J.

May I take this opportunity to commend you and your associates for the vast improvements you have made in the Dance publication.

Agnes L. Ward

We have started a Paging Department. If you want to locate someone, just write in and we will broadcast it. For instance, someone wants to buy some tap routines from Jack Dayton. Who knows where he might be? Drop us a line somebody!

• • •

The Dance gets better with every copy, and I know will win many new admirers. I haven't sent in my subscription yet, as I haven't had a report from the last Dance Art Meeting to know whether they had decided to subscribe 100%. In any case you know I will be with you.

Norma Allewelt, Syracuse, N. Y.

• • •

Please accept my best wishes for a writingly good year with more scoops than in "The Front Page". Have an excellent reason for not writing before, as in a tour down South, a truck crashed into the car I was driving. My three partners and myself were all hurt in varying degrees. (1) had three stitches in her left hand (2) three stitches in her forehead (3) stitches in her forehead and black eyes. I got a cut that looks like a duelling scar with ten stitches and two broken fingers in my right hand. Not one of us was hurt in the legs. After all, a dancer does not have to use his head!!?

Meantime, I am putting the finishing touches to our new number, "Frankie and Johnnie". We are doing it not in the balletic style, but in the Negroid type, shuffles and cake-walks, instead of adagios and pas-seuls. The style is more Harlem than Novikoff.

I expect to get into the interior of Mexico and see some of the old Aztec dances for an idea for a number that I have had in the back of my mind, but I needed to hear some music and some of the reliefs of the "Temples of the Sun" to help me add an authentic touch to the number.

I shall get permission to spend about two weeks in the interior when our engagement is over. It will be quite a thrill to do some camping in the jungle with native guides. I am taking two still cameras and a movie into Mexico so I should have some momento of our trip.

George Leon, Chicago, Ill.

photo: Iris

Tatiana Riabouchinska, the popular ballerina, of whom the public would like to see more nowadays.

TWELVE MIDNIGHT

(*Continued from Page* 21)

The first amazing fact that came out was that she travels from Boston to New York every day. She does her teaching in Boston during the day, rushes back to New York and the Hurricane after class, then take the sleeper back to Boston to teach again.

"How do you manage to get along on what sleep you can get on a sleeper?" we asked, remembering the horror of the one night we traveled on a train.

Here's her system, she works so hard during the day that she has no time to worry about whether or not she *can* sleep and has no trouble with train noises. A hard worker, herself, Miss Hoctor has no sympathy for people with all kinds of neurosis. She says that all they need is some work to do, and less time to think about themselves.

Miss Hoctor has been doing the same dance in the same show to the same music for eight months, (Mrs. Astor's Pet Horse started in August) but she is not the slightest bit bored. The reason? She doesn't have time to be bored, either.

To get back to Boston for a minute, and a cute little story about one of Miss Hoctor's pupils. She's four years old and unquestionably a genius, says her lovely teacher. Once after the little ballerina had danced she did a beautiful deep courtesy, tucked her little head down and just stayed there. She just wouldn't get up. "Why did you remain down for so long?" asked teacher.

"I was waiting for the applause to stop." answered pupil.

There were other anecdotes about her school and students, all proving Miss Hoctor's love of teaching, dancing and just about everything in this world. None of that 'Everything but The Dance bores me stuff'. A *special* love of hers is horesback riding. We just put that in for you people who, like us, just adore collecting odd facts.

(*Continued on Page* 40)

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"On Thin Ice"

by MERCURY

The most important thing that has happened to skating since our last issue is the inauguration of a Dance on Ice department of the Dance Archives at the Modern Museum. It happened this way. Alan Murray, of erstwhile skating fame, and now the successful inventor of the Murray Plastic Shoe, went to call on Sidney Edison, curator of the Dance Archives. When he emerged, the new skating section had already become a reality. Just about six months ago, Mr. Murray called on the Dance Magazine. Before he left, the Dance Magazine had promised to have a skating department. No telling whom Mr. Murray will call on next, but we're warning you. Unless you want skating to flourish and prosper, beware of this man, Murray.

But more about the "Dance on Ice" department of Dance Archives. Here is an opportunity to give skating photos, books and other historic material a safe and accessible home. Skaters are urged to send photos, articles, books, etc., to build this new center up into a real monument to skating. Dance Magazine has already donated its skating material to the new department. Those wishing to visit the Skating branch of the Dance Archives ask for Mr. Edison at the first floor desk.

* * *

This is the first poem on skating to be sent in for our National Dance Week Contest:

ICE KITTEN

As soft as the tread of a cat
Her instep flexed like that,
Two skates like sharp edged mitten,
Curled 'bout her feet—the kitten

Such ethereal weaving of gossamer threads
Upon a silver mirror with little magic sleds:
How fast thy paws, thy claws, thy feet,
beweb my heart;
Alas—the skates are fleet:

About the ice—
scampering as after mice:
Oh Delicate Paws you slide so,
Oh Delicate Claws you glide so,
Into my heart, poor tremb'ing mouse.

Eugene Swain

* * *

COMPETITION

(*Continued from Page* 16)

give his few free hours to teaching figure skating at the new Fargo Ice Rink. Since there is no one else to do it there, he takes on the job. This is the fine part of this great amateur movement. It is a great compliment to skating when men of this caliber get behind it.

Clarence Hislop from Seattle is originally an Australian but while he is here, he is teaching at Seattle's Ice Rink. It was very interesting talking to Mr. Hislop of his experiences all over the world with skating. He pointed out that before the War, all nationalities used to flock to England for the summer skating there. He said there were often as many as twenty languages being spoken in the rink during one session. He pointed out there was a definite trend toward the British style in American skating. Americans have already adopted four of the British Gold Medal dances. Mr. Hislop spoke of the importance of dancing in strengthening legs and giving grace and line to arms and body and reminded us that Jackson Haines was an American and a dancer. Another charming Australian teaching skating here is Margaret Maclennan who is at the Cleveland Skating Club. Her husband is teaching flying in Canada and she is here to be near him.

Young Art Preuch, fine skater from St. Paul, was all for dance instruction for the men because it develops muscle control and good line. He said it straightened out his turns and helped his extensions. He was most charming in his praise of Vivi Anne Hulten, his skating teacher, and Stanley Judson, his dancing teacher.

Powerful young skater, Anne Robertson from New Haven, also gave gracious credit to her dancing teacher, Irene Comer. This pretty little High School girl, who won the National Ladies' Novice Championship, is only fifteen and very popular with the crowd. However, she is a bit of a prima donna already. Watch out for this Anne. Five and six hours a day is what Anne practices, and it certainly shows in her indefatigable strength and sure attack.

Two of the charmingest and most unaffected youngsters at the competition were Doris Schuback and Walter Noffke, winners of the pair championship for two years. They were taught by Doris' father and were the hit of the show any way you look at it.

Eddie La Maire, winner of the Junior Men's singles is a chip off the old block. His father is famous for being able to do any figure you want on ice skates, rollers, or a two or one wheel bicycle. After being brought up on ice skates Eddie, Jr. decided to try out rollers. For two weeks he lived on roller skates, but at the end of the time he won the National Roller Skating championship. This young man gets up early enough to practice every day for one hour before he goes to school. How many young dancers do that, I wonder? He says his motto is Paderewski's, "If you fail to practice one day, you know it. If you fail to practice two days, the critics know it. If you fail to practice three days, everybody knows it."

Popular young Grimditch, Junior champ in 1941, was around, but not skating this year. He's at Harvard working hard.

William Swollender, teacher at the Chicago Figure Skating Club, said he believed in all kinds of dancing for skaters. This was an enlightening remark when you realize some skating teachers are just getting around to seeing the relation of skating and ballet dancing. Swollender also believes in training skaters to all different rhythms of music. Himself, Junior Men's Champ in 1933, he has seen skating grow by leaps

photo: Romaine

Norman Thomson dancing "Ballet Impromptu" with San Francisco's Opera Ballet Company.

and bounds and sees a magnificent artistic future for it. His pupil, Joan Yokum, came out second in Ladies' Novice Singles.

One of the most interesting personalities at the Convention was Red Bainbridge, 12 year old Washington, D. C. skater. He learned to skate when the family went to Oakland, California. In his own picturesque words,

"Pop rented me a pair of hockey skates and I went right to it. Then Mrs. Uksilla saw me trying to do the figure stuff, so she gave me a pair of her daughter's figure skates that she had outgrown. I dyed them black so they looked like boys' skates, and then I was all set."

Now Red is in Washington, D. C., a member of the Chevy Chase Skating Club and skates five days a week. They have a gang that goes in for skating in a big way. Red and six of his pals have passed the Silver Dance Tests and are now starting their Gold Medal Dances. Watch out for Red. If he keeps up the good work, he'll be a champ one of these days.

Roger Turner, for seven years National Men's Champion, was there. Charming Mrs. Howard Meridith, from Baltimore, was in charge of all the music, and did the difficult job well. Howard Nicholson, instructor at the Gay Blades, regaled us with his skating stories from his world travels of which we will tell you more anon.

All in all, the National Figure Skating Championship Competition was an outstanding event of great significance for both skaters and dancers.

The winners for 1943 are: Gretchen Merrill of Boston, first place in the women's senior singles; Dorothy Goos in second place; Janette Ahrens, third; Ramona Allen, fourth and Phebe Tucker, fifth. In the men's senior singles, Arthur R. Vaughn, Jr. was winner; Arthur Preusch, Jr., second. Men's junior singles was won by Edward LeMaire; Marcus Nelson, second. Women's junior singles was won by Hildegarde Balmain; Mabel MacPherson, second.

(*Continued on Page* 40)

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Dance of the Magyars
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Chinese Dance
Silver Star Polka
Air a Danser
A la Valse
Valse Bluette
Spanish Fiesta—a ballet
Valse Amoureuse
Tyrolian Folk Dance
Serenade d'Amour
Scene de Ballet
Rustic Carnival
Pas de Trois
Pas de la cour
Titania
Pas de Deux
Naughty Girl Polka
Moment Lyrique
Moon Fairy
Grand Valse Brilliante
Kaleenka
Hungarian Folk Dance
The Jockey
The Hungarian Don Juan
Russian Sweethearts
La Danseuse
Russian Peasant Dance
Oberlass—Polish Country Dance
Anna Polka
A Russian Maid
Badinerie
Bow and Arrow Dance
Bon Vivant
Caucasian Veil Dance
Capricious Annette
Belinda Polka
Champagne Galop
Sylvia Dances
Tamara
Sleeping Beauty Valse
Suite of Simple Dances
The Way of Old Pekin
The White Peacock
Petite Polka
Valse Polonaise
Young and Old
Tumbling for Class Work
Valse Poetique

DANCE Magazine

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RATIONS NOW AND THEN

(*Continued from Page* 15)

The management, however, was indignant, and to rule out such abuse opened a shop on the second floor of the Opera Building, bought a big register and only gave a new pair of shoes when the old ones were returned and duly signed for.

Such Draconian measures were at one time in favor in our contemporary ballet companies, but turned out to be too much trouble and everyone returned with satisfaction to a more haphazard and happy-go-lucky method. Usually the assistant stage manager has the key to the trunk with the ballet shoes. Therefore, whenever a dancer sees him approach the precious box, she hurries to the spot and puts in a claim for a pair. Either he gives in, or she gives in, depending on their relative powers of persuasion.

Ballet shoes, or rather toe-shoes, have not been in existence for very long. Engravings from the XVIII century show La Camargo and La Guimard posed on the fore-front in a demi-pointe position and wearing low-heeled shoes.

Skirts grew shorter, showing more of the leg and in the XIX century was born the idea of prolonging the line without a break. The evolution of the costume also affected choreography, and dance steps underwent a radical change heading for the classical form. When you admire Fanny Elssler, Maria Taglioni, or Carlotta Grisi, they appear always ready to leave the earth, either posed in an impeccable arabesque or in the twirl of a pirouette, adhering to the ground only at the tips of their pink shoes.

"La Danseuse sans crier gare,
Sans meme appeler les pompeirs,
Mourut sur la pointe des pieds."

To translate: "without warning and even without calling the firemen, the dancer died on her toes."

First attempts at toe-dancing can never be entirely devoid of pain but gradually with practice the pain subsides. To be properly equipped is a necessity that can never be emphasized enough. A good pair of shoes can work wonders.

In the pre-war days French and Italian made shoes were in keen competition, the palm going to the old established firm of Nicolini in Milan. The favorite pastime of the dancers touring Italy was to smuggle back as many pairs as possible. At the rate of exchange the Nicolini which sold for 35 frs. in Paris, were half price over the border. In the U. S. A. there are now actually several houses which specialize in this article.

The inseparable companions of the toe shoes and their complement in the ballet dancer's outfit are the silk tights. Unlike the unrationed slippers they suddenly dis-

(*Continued on Page* 33)

SKATING

(*Continued from Page* 17)

the ends of making the grading of a competition a calculable matter.

Unquestionably the greatest enemy of the natural diversity of skating has been its reduction to a form which will allow of competitive grading. Nothing could be more un-Haines, more unproductive in a true art sense. Left to its own devices as it was in Haines' time, skating would never have fallen into such a groove. The natural reaction to skating of every individual somehow differs. It is only a competitive system which, in the pre-show days has been able to monopolize the total field of reward for young skating blood, that could possibly regiment skaters into the quite uniform pattern they present today in the competitive spectacle. The solution lies, of course, in the Theatrical Aspect of skating which demands variety and which through its box office is now going to be able to offer financial incentive to encourage it.

With this incentive in the way of career and finances it is not going to be longer necessary to champion variety and individuality as against the set competitive set up, (trust the lure of the foot-lights and spots to take care of that) but rather to champion again the skating figures and their training, but in a new and broader sense than has been dealt with in competitive practice.

Such history of skating as we have from the past shows that, left to its own devises, it produces a most varied picture. Its effect on one personality produces a classic Haines, in another the acrobatic Axel Paulsen, in still others such as Panin or G. Sanders, the special figure or print men. While the pattern can be as varied as life and individuality itself, there are apparent three general tendencies which can be classified; first, there is the Print Tendency; second, The Acrobatic Tendency; third, the Classical Tendency. These are named here in what seems to be the order of their development.

It must be remembered that Haines was the skating radical of his times. He represented a reaction against a very widespread Print Tendency in figure skating. Among the print skaters of those days

(*Continued on Page* 31)

Here are just a few of the shoes in which people have danced through the centuries. Shoes have a great deal of effect on the style of dancing done. It's well to bear in mind that to dance the steps of a period correctly, one must be shod accordingly. Courtesy of Capezio

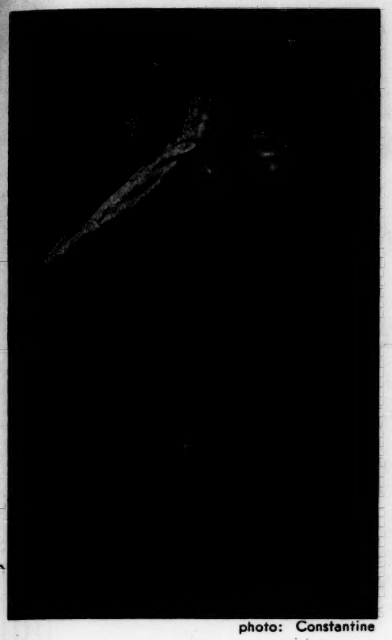

photo: Constantine

Freddy Franklin is in the air as much as he is on the ground in his interpretation of Champion Roper in De Mille's "Rodeo".

MONTE CARLO BALLET

(*Continued from Page* 11)

to refrain from gestures, movements and scenes that suggested less sublimated meanings. Otherwise, the audience is distracted by wondering why the male corps de ballet use its arms like flapping wings, or again why there are twin soloists, blond and brunette, except in the Second Movement, when the brunette misses out completely on the romance. Still more disconcerting, why did the young and glamorous Slavenska plaster her blond tresses into a coiffure a la Graham and design her facial expression to match her hairdo. We could find nothing in the music that demanded such a sacrifice.

The program closed with Massine's flippant "Gaiete Parisienne" done to the last saucy sparkle by the whole fabulous company still dancing at top notch speed and flair. Slavenska was her young and alluring self again as the glove girl; Sviatislav Toumine danced Massine's famous Peruvian role, and again right down to the last member of the corps de ballet everybody danced full steam ahead and sent the audience home singing their praises. What a company! What a program! What dancers!

WHAT HAPPENS TO DANCERS

(*Continued from Page* 7)

reserve of "physical fitness" built up by years of disciplined exercise, unsurpassed in healthfulness by any other form of dancing or athletics. Most important of all, they preserve for life their vitality and lightness of spirit, the *joie de vivre* which is the natural and most endearing quality of every dancer.

SKATING

(*Continued from Page* 30)

Haines was probably labeled a theatrical fellow of acrobatic tendency; and among American and English groups of his time he was not even taken seriously. The dance loving Finns and Russians and the musical Viennese gave a different verdict, seeing in his work a true art form. It is to the Viennese that the credit must go for keeping alive the light which was to devclop into the Continental Style which after all was a dancing style.

Much of the pioneering in skating has been done in the past by the print skater. It was he who worked out the possible turns and moves and his inspiration was very sound both in a mechnical and imaginative sense. It was not classic but mechanical and inventive. Here the figures were studied as essays into the mechanics of movements of the skate upon the plane of the ice. The aim was to plumb all the elemental and combined possibilities and utilize these combinations and elements in the execution of ornate designs on the ice. Intricacy and difficulty were the ends and not carriage or form which entered into the picture not at all.

Early rebels against print and special figures were probably furtive acrobatic fellows with a tendency to the theatrical. The remnants of Puritanical tradition no doubt had some influence upon the scene, a man could engage in figure skating as a mechanical activity, in a generation when dancing was frowned upon as ungodly.

At this period the development of the form of the skate itself was involved. Early skates were a form of sled or runner for the foot with blades perfectly straight. This was the speed or straight skate. The curved or circular blade was then developed, but these first forms of figure skate were so round and of such short radius (four to five feet compared with the seven foot radius of the Haines or modern skate) that all but small skating curves were excluded in their use. Figures could only be small on such blades. Haines when he strove to open out the form and size of the figures had to alter the skate by increasing the radius of the skate. The modern figure skate is also credited to his invention.

As a classical dancer, intent upon getting classical form into skating Haines had to open out the size of the figures in order to free the body from the prevailing cramped, confined attitudes. This point must be carefully born in mind. The aim of a free position of body in classical form, was the meaning for leaving the small print style of skating, and the enlarging of the size of the figures.

Any frank consideration of the figure section of skating in competitive form today

(*Continued on Page* 34)

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THE LITTLE PRINCESS

(*Continued from Page* 23)

made her squeal like a child, life itself was her joy.

I had brought her a little memento, two pale green lovebirds in a glass cage, and she played with them, chattering excitedly. I never hated to leave anyone so much before. The Grand Duc said that he and the Princesse would be down at the Gare St. Lazare the following morning for a last goodbye.

"Oh, but you mustn't," I said, "the train is leaving at 8 o'clock and that is too early to have the Princess get up."

"She will be very disappointed if she doesn't see you and your mother off," he replied in his clean-cut English, "my wife loves you very much and she really wants to come to the station."

There she was the next morning, bright and early, with a wonderful bouquet of red roses for me and a little corsage of violets for Mother. Tears came to her eyes and fell on her white kid gloves, but a steady stream of requests to write her about this and that never faltered. I can see her still, so tiny as she stood waving while the train steamed out of Paris on its way to Le Havre.

I never saw Kschessinska again. War came upon France, and my efforts to get in touch with her were in vain. After a few months I heard that she was in Lisbon trying to get to the United States, but she must have failed for later I learned she had returned to Biarritz. My letters were not answered. Where did she finally settle after the fall of France?

What a horrible thing that such an artiste should be again caught in the holocaust of war; that her peaceful life achieved only as the result of an indomitable spirit and will to enjoy life despite its cruelty, should be once more uprooted and torn to shreds.

Kschessinska may not be alive at this moment, or she may be in a concentration camp since the Germans are at war with Russia, or she may be back in Paris teaching poor French and Russian children, or she may even be in hiding in some Vichy village, but wherever she is, she is smiling, of that I am sure, and she is dancing and her eyes are flashing, and her head is tilted with that graceful regal air she had, a tilt that came from showmanship and personal charm, but most of all the air that was the birthright of a Princess.

BALLET IN THE MOVIES

(*Continued from Page* 22)

Nicholas Murray, Barbara Morgan, Mrs. Mikail Mordkin, Nikita Talim, Tashamira, Valente, Van Vechten, Charles Weidman, Hamilton, Parker Wilson, Maria Montez, Richard Doubs, Eugene Loring, Lucile Marsh, Thomas Bouchard, Rudolf Orthwine and Alison De Larue.

Going down in the elevator Irma Duncan, now Mrs. Rogers, mentioned that she had the only movie taken of Isadora.

Someone else spoke of seeing the colored movies of Arthur Mahoney's revival of 16th century court dances. It looks as if the Dance Archives could give an important dance film showing every month, if it wanted to.

A charming old photograph of Kschessinka made in Russia by Helene de Mrosovsky. This is now the treasured possession of Hilda Butsova who was one of the famous pupils of Kschessinka.

BUTSOVA

(*Continued from Page* 5)

It is easy to understand how this sweet, loyal little English girl, with her simplicity and serenity, soothed and comforted the tempestuous Pavlowa.

But that's the second chapter, and we will have to wait until we can catch the charming Hilda Butsova on the wing again, to tell you the rest of the fabulous story.

BLUE AND SILVER BALLERINA

(*Continued from Page* 9)

Taglioni skirt is beautiful for arabesques and aerial dancing. Always a dance is made up with a certain costume in mind."

For her everyday clothes she is glad ballerinas can dress as they wish. When she was first dancing in Cuba, they all wore Russian blouses and skirts with nets on their hair. "The Cuban writers and cartoonists made us very amusing and everyone would look and say, 'There goes a ballet dancer'. I'm glad we don't have to dress like that any more."

She will join the Original Ballet Russe Company for the big ballet season which is opening now in South America, to costar with Nana Gollner. Svetlova will continue to dance her favorite classical roles.

Signed by Impressario Quesoda two months ago, she is now waiting for final arrangements to be made by Sir Basil to get her to South America. After all, Sir Basil is a pretty smart man and he is not going to let a few little things like transportation difficulties et cetera cheat him out of a lovely and valuable ballerina like Svetlova.

Good luck to our Blue and Silver Ballerina, and here's hoping you will hurry back and dance for us again, soon!

RATIONS NOW AND THEN

(*Continued from Page* 15)

appeared from the market long before the mournful day when Nylon stockings became a thing to dream about. But the inventive genius of the artists is never at a loss. They replaced the tights to a certain extent by the extra long stockings (called opera stockings) which the girls expertly sewed on to a brief pantie, giving the illusion of a regular pair of tights. Now that even these stockings are not obtainable for love or money, the ballet faces a tightless period.

When first introduced in Europe tights raised a storm of protests. The public was scandalized, and though many secretly enjoyed the spectacle of the dancer's legs so long hidden under layers of calico and lace, the general outcry grew so vehement that the matter was referred to the Pope in Rome. After careful consideration the Vatican issued a statement to the effect that tights could be worn but only if they were blue. Why the choice of this celestial color? Perhaps because the blue was to counteract the jolly thoughts that could have been awakened by the color of pink flesh a la Rubens.

Later the manufacture of silk tights became an art in itself. Again Italy was way ahead of all the other countries with her ballerinas and milanese silk. Russia where the ballet was a national pride and really stood on a very high level for the most part had products imported from Italy and France.

In Paris the silk dealer, Millot, brought his tights to a degree little short of perfection. Before the war in the busy and fashionable thoroughfare of the Rue Saint Honore, Millot's shop was kept in the same antiquated atmosphere. Downstairs in glass cases along the walls dummy legs displayed an array of stockings in all the colors of the rainbow. If you were a client you were ushered in to an upper salon with gilt armchairs and prints of dancing celebrities in rococo frames. The heavy velvet curtains upheld by golden tassels hadn't been moved an inch since a century ago when the great ladies of the dance breezed in and gave their orders to the Master, Millot himself. But if you got through the ordeal of being measured as accurately as a compass calculation, calves, ankles and big toes, then the reward was a pair of tights that fit like your own skin and wore as long, a lifetime!

A small foot has been always the pride of every woman, in some countries the obsession reached the proportion of a national institution, (the old Chinese custom of bandaging the feet of a new born baby girl). A charming legend tells us that the favorite of an emperor of China had such tiny feet that she would slip her toes into the corolla of a row of golden water-lillies that had been especially chiselled for her and fixed to the ground. She would step lightly from flower to flower while the emperor enthralled exclaimed: "Behold, Blossoms spring up when she treads."

But had the emperor seen the nimble feet of our dancers today, carrying them across the stage in a light staccato he would have cried out:

"Here is even a greater wonder!"

photo: Jimmy Sileo

The Radio City Ballet, directed by Florence Rogge, is one of the Big City's biggest attractions. These girls dance for the world's largest audiences and make them love ballet. They are now preparing a sprightly new ballet called "The Victory Garden" to be given during the Spring.

SKATING

(*Continued from Page* 31)

reveals a total lack of the Haines direction, save in the size of the figure skated. The positions are no longer open and the aim is again to get certain exact prints upon the ice. Variety is non-existent since early prescribed figures are skated and these are limited to a certain set schedule. This is neither fish nor fowl: not print skating, nor form skating. In true print skating the effort goes toward devising new and original patterns upon the ice regardless of form, but variety exists and imagination is required in a mechanical sense in devising the figure. In the true form or classical skating, which was the Haines conception, the imaginative and artistic qualities are lifted from the plane of the ice and bestowed upon the body proper. This aim is also entirely lacking in competitive figure skating today, in the department of the prescribed figures. Here the aim is to get exact marks close together on the ice. This is apparent to the most casual observer. This schedule has neither the virtues of special figure work with its mechanical probing nor that of form skating with its aim of classical training of body form.

The slightly droll or cartoon quality of true print or special figure skating would seem to indicate it as the basis of a true school of character skating, the counterpart of character work in dancing. True print and special figure work was the skating base from which Haines took his classic flight and it can serve theatrical skating again, both as a means of analysis of all the possible mechanical moves in the plane. and also as a source of the movement in demi-character, that border line of the grotesque, or in full comic character. These departments are also art and always have need to be fostered in the classical scene, to enlarge the scope of variety and be contrast and foil for the absolute performer in classical style.

Then, out and out print skating is very attractive to certain shy and also matter of fact temperaments which would never engage in the amount of personal display required in classical style: this is another reason for preserving print skating in its pure form rather than obscuring it under the pseudo-classicism of competitive practice. In the present situation neither the true print temperament nor the classic temperament is catered to. Also special figure work can be engaged in up to almost any age in the individual. The acrobatic requirements of the free skating section of competitive work now excludes all but the very young.

All unintentionally, skating finds itself enslaved to a system which has come into being, only that competitions might be judged by rule and rote rather than by artistic decision. This is the root of the difficulty. About art we can only have preferences. But what is more impressive than the preference that the American public is showing in its response to the few instances of fine classical form shown in competition, such as in the case of the winning pair team in the National Competition, Schuback and Noffke. The galleries seem to need no teaching to recognize the real thing when it appears.

In the free skating section of competition the aim for difficulty leads straight to acrobatics. There is little quality here of classic form nor any attempt to put a dance upon the ice. This is again contrary to Hai es.

There are possible of course all combinations of form or varying border line exponents of the three forms. Juggle the words as you will, print, acrobatic, classical and you will find a skater with the tendency to exemplify various combinations and all degree of each or all. This is one of the virtues of skating if it is left untrammeled; it adapts itself to the temperamental needs of the individual. Only in competition is it seen as a fixed vice forcing all to its prescribed, set away.

The theatrical producer re-acts against the products of competitive skating for he finds them useless to him until they have been retrained in more theatrical forms. It will take some championing now of the true aspects of figure skating to show that the figures are the best basis of any theatrical form of skating, classical, character, or acrobatic. We must convince the producer that the present products of competitive skating are those of a system and not of figure skating proper, only in this way can we save our precious heritage of figures.

Just as in dancing where the classical system is the keystone and basis of the art, though not obscuring the other branches, in skating classical form should occupy the high place. The stage producer of today has no means of knowing that for at least the past ten years all attempts to skate figures in classical form have been abandoned for competitive purposes. Instead the large figures, which were made large in the first place for the purpose of opening out body form, are now skated in the form which is best suited to small special figures of the kicked variety. The size is classical but the form belongs to the other department. Again, the reason for this is the system: all present form merely expresses that the skater must keep his eyes glued to the ice in order to get marks close together for the benefit of a judging system which estimates form in terms of this closeness. Any skater who was to make again a classical attempt would by the nature of the requirements of classical form, separate his prints by many inches. The judges however would not accept this at all, but no doubt the galleries would immediately recognize the real thing.

The saving and really encouraging thing in the whole picture is that The American Gallery is really getting superb in its taste and judgment. It is polite and courteous when it is bored with repetition but how it does applaud from its very heart when the real thing comes out on the ice. Dancing and ballet have really done a good job on the American audience and as the producer looks to the audience for his cue, skating can be said to be in safe hands. It will lead both director and skater in the direction of good Dance Theatre which is full of variety, character, acrobatics, and at the pinnacle, the Absolute Classical. All these are by the nature of things, inherent in true figure skating which is a subservient tool, but never meant to be an enslaving master.

ADVENTURES IN STYLE

(*Continued from Page* 13)

Mr. Mahoney is a worthy champion of style, not only as his lectures on the subject prove, but more important he practices what he preaches. Strangely enough, even the dance critics unanimously agree on this point.

In the New York World-Telegram: "Mr. Mahoney and Miss Mara were invariably delightful. Whether in solo or duets they showed consummate mastery of many national modes of dancing."

In the New York Sun: "A program of dances that bore an interesting aspect on paper and actually proved to be so in performance, was the unusual contribution of the recital by Arthur Mahoney and Thalia Mara."

In the New York Times: "Though it is usually dangerous for anybody but a Spaniard to attempt Spanish dances, both Mr. Mahoney and Miss Mara emerged with flying colors. Mr. Mahoney's "Farruca" is an exceptionally effective piece of work. He was recalled again and again.

In the Musical Leader: "They became part of the times they were expressing, whether a 16th century "Pavane" or the "Lindy Hop" of modern times. The large audience was so excited that after the closing number, it burst forth with bravos."

In the American Dancer: "Most pronounced success of any individual performer was achieved by Arthur Mahoney. The "Farruca" was a brilliant performance . . . the audience could not have enough of it."

In the New York Herald Tribune: "They succeeded in evoking a sense of the past in their classic contributions. It is not often that dancers not Spanish born succeed so admirably in suffusing such typical dances with a genuinely Iberian atmosphere."

It looks as if this subtle and elusive quality known as style is very real and easily recognized when it actually puts in an appearance. It seems, too, it has a box office quality that our Broadway producers would do themselves a favor by investigating.

Bon Voyage, Arthur Mahoney, and let's hear about your future adventures in style.

CORNERSTONE OF BALLET THEATRE

(*Continued from Page* 18)

Many factors contribute to the excellence of the Ballet Theatre ensemble. First, the dancers have been carefully chosen. In all cases they have both talent and training. Though the decorative side is not neglected, the corps is not filled up with glamour girls who should have been left in the classroom for several more years. A strong technique is as important in the ensemble as to the soloist. The individual without superlative coordination and control messes up a production. In group work bad technique shows up particularly in finishing phrases and in making complete stops. One extraneous movement, one fumble at a finish disturbs the effect. Fouettes en tournant and entrechats six are taken for granted. These feats are in the vocabularly of anybody bold enough to aspire to membership in a ballet company. More important are good feet, aplomb, quickness and authority of movement. These are what Ballet Theatre considers when accepting dancers. Frequent classes under Dolin, Tudor and Bolm keep the company in condition and help improve the dancers who, of course, can and must always be getting better and better.

Photo: Ulan

Thalia Mara in "Musette" typifying the 19th century romantic classic ballet a la Taglioni

Good dancers alone did not make the corps of Ballet Theatre famous The training, treatment, policy and attitude of the direction and more specifically the personal contacts with Anton Dolin and Antony Tudor have made the ensemble what it is.

Dolin had a great deal to do with the first presentation of the company when he staged most of the classics. He has an understanding of style and period and can convey their meaning to the people with whom he works. He makes clear and definite his demands on the dancers and they respond with clean and definite performances. Because he respects classical dancing he gets a similar attitude from the group. There is nothing soft or lax in his treatment of the group, neither is he the tyro who exacts rigid discipline. Nevertheless, most of the members of the corps give Dolin the credit for the perfection of their work.

Antony Tudor's influence is a more personal matter. Anyone who has danced in a Tudor ballet is a better and more useful dancer for having had that experience. Tudor's choreography exacts a great deal from the performer. Each dancer is dancing a role. He is an important part of the pattern and is never merely background. Every step, every gesture is designed carefully and explained and rehearsed carefully. The dancer knows exactly what he is doing, he is conscious of contributing to a work of art. In a Tudor ballet he dances with the feeling that what he is doing is important. There is a respect for the choreographer and for the ballet. What he is doing is worthwhile and subsequently worth doing superlatively. The dancer learns a great deal from Mr. Tudor, from the ballet, from his part in it.

Flexibility in the position of the dancers makes for a better corps. A dancer in Ballet Theatre may be a soloist in one ballet and in the corps in another. Ambition is encouraged. A sloppy corps de ballet is usually filled with unambitious dancers who have no pride in what they are doing, because they have done the same thing too often to care about it. Ballet Theatre people are continually being shifted, usually forward. It is noteworthy that except for a few principals all soloists in the troupe have come up from the corps. Nora Kaye, Maria Karniloff, Jerome Robbins, John Kriza, Richard Reed, and Donald Saddler all started in the line and danced principal parts this season. It is encouraging to the newcomers to be aware of this, and it is very evident that this policy is successful. It is also interesting to note that almost every member of Ballet Theatre has a solo role or outstanding bit somewhere in the repertoire.

The company's clean productions and well-kept costumes inspire the dancers to be meticulous about their personal appearance. Soiled toe shoes or careless make-up are a rare sight there.

Regisseur Adolph Bolm keeps an eagle eye on performers. Very much in the manner of the Imperial Tradition dancers are fined for late entrances, inattentiveness, absence from rehearsal, etc. Mr. Bolm's standards are high, but so are those of the dancers. Discipline is maintained because they want to be superlative performers and not through fear of punishments.

The dancers in Ballet Theatre's ensemble are not anonymous. It is difficult to designate who is in the ensemble because of the flexibility in assigning roles. Rosella Hightower dances with a group in *Pillar of Fire*, does the leading role in *Coppelia* and is a soloist in *Les Sylphides*. Sono Osato is in the ensemble in *Helen of Troy* and dances solo parts in many other ballets. The same is true of beautiful Miriam Golden and of Albia Kavan who came to this company with much experience and an excellent reputation. Donald Saddler dances the lead in *Bluebeard* and is in the corps in *Capriccio Espagnol*. There are a score of similar instances.

Among the up and coming dancers there are Jean Davidson, a serious young girl with very classical bearing and Jean Hunt, a lively youngster with excellent stage presence who has stepped into several solo bits with great success. Blonde Mimi Gomber, glamour girl of the troupe, stands out in several ballets. Virginia Wilcox' serious attitude and great adaptability and Barbara Fallis' strong technique make them valuable members of the company. Rozika Sabo has developed much and she does an outstanding bit in *Aleko*. Shirley Eckl is always dependable. She did some nice fouetté turns as one of Swanilda's friends in *Coppelia*. John Taras does good work in and out of the ensemble. The recently acquired Michael Kidd is a valuable addition. Hilda Wagner, Muriel Bentley, Billie Wynn, Margaret Banks, Georgia Hiden — they are all part of a new American ballet tradition.

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WARTIME BALLET

(*Continued from Page* 20)

These include such richly diverse items as "The Wise Virgins," again based on the Bible and danced to music by Bach, with choreography by Frederick Ashton; the immensely popular "Hamlet," a tour-de-force for Robert Helpmann both as choreographer and principal dancer; "Comus," based on Milton's masque with music by Purcell; an eighteenth century pastiche called "The Prospect Before Us"; "Orpheus and Euridice"; "The Wanderer," a phantasmagoria in the modern manner with music by Schubert; "Dante Sonata," inspired by Lisz's symphonic poem "Apres une Lecture de Dante;" and a dainty trifle, "The Birds," danced to the music of Respighi.

"Clothes rationing adds to our troubles, of course," said Miss de Valois. "We are not allowed to use more than twenty-five coupons for any one costume, and unrationed materials such as nets and tarletans are in very short supply. Colors for painting scenery are scarce, and yellow ochre is unobtainable."

The company lost eight of its ballets with scenery, costumes and musical scores, when it was caught in Holland by the German invasion.

"We have replaced six of them," said Miss de Valois, "but we nearly lost four of these in the blitz on Bath. The first raid, on the night before we reached the city, so disorganized the city that our props could not be unloaded from their railway vans and taken to the theater. If they had been, they would have been blown sky-high. As it was, they stayed on the siding for several days with two time-bombs within a few feet of them. Luckily the bombs did not go off."

The ballet school still carries on at Sadlers Wells, and there are about the same number of pupils as in pre-war days. Scholarships are awarded to promising children, and if they come from poor families their maintenance is also given to them.

"I was delighted to hear the other day," said Miss de Valois, "that a Canadian girl named Marjorie Banks, who was one of our students when war broke out, has joined the American Ballet Company.

"Schools now take the greatest interest in ballet. Sometimes we have between 300 and 400 children at our special matinees, and I am often asked to lecture to the children before they come to the theater.

"Our audience was further increased last summer when, under the auspices of the London County Council, we gave a week's season at the Victoria Park open-air theater in East London. Although the weather was far from good, 11,000 people saw the show. We will repeat the experiment this summer.

Meanwhile the greatest after-the-war ambition of the whole company is to visit the United States. We want to go quickly and give our present repertoire just as it is, so that Americans may see our wartime fare without refurbishings."

SWEDISH BALLET

(*Continued from Page* 10)

besides bringing the Swedish folk dance in all its beauty to the stage.

It was in Stockholm that he discovered Jean Borlin. He recognized immediately the unusual artistic personality of this first-dancer and ballet-master. Here was someone who, though on outward appearance a sober, quiet, Nordic young man, was inherently an aspiring striving, ardent person, a dancer who knew and mastered his art, and who was eager to search for and create what was new. De Maré and Borlin went together to Paris to lay the foundation for the projected dance-company. Borlin and De Maré were now pulled into the whirlpool of the latest art trends which were just then overthrowing all the old traditions to build on its ruins a new, living art.

photo: Anthony

June Brae as the "Black Queen" and Harold Turner as the "Red Knight" in "Checkmate", Bliss's ballet, done by Vic-Wells Ballet Company at Sadler Wells Theatre, England.

It was the time immediately following the first world war (1920). What is now so neatly classified and described in the art-history books, was seething actuality in the Paris of that day. Through the world war, painting and sculpture, like poetry and music, had lost all foundations of tradition. The arts searched for new, revolutionary forms to express the new, revolutionary chaotic ideas that were ruling the younger generation. The various tendencies were called by such names as Cubism, Constructivism, Expressionism. The idea of all these directions was to employ new means to say the new things. There was a struggle at the time for new social, spiritual and political forms of life. Art was to take part in these struggles, at least it was to mirror them. The old traditional forms were hardly adequate for this. Today we know how misused these new art-forms were, how many incapable "artists" and "poets", how many snobs with a certain adroitness, imitated the artists of genuine talent and thus discredited the new directions and confused the public taste. However, we also know that much that was strong and of real worth was created at that time.

It was an enormously difficult task to bring a new dance company into existence at this moment. The esteem for Diaghileff and his company of dancers seemed unshakable. The dance critics had formed their criteria by his works, certain Russian critics even judged all dance according to the standards of the Imperial Russian Ballet. It was to be expected, as indeed it happened, that many Parisian critics would judge the "Ballets Suédois" by Diaghileff's achievements. It was not yet clearly recognized that even Diaghileff's works were bound to his particular epoch, and that, just in those years, he was passing through a period of transition.

Diaghileff had not yet found his direct inner relationship to the artistic tendencies of the post-war period. It is true that he sympathized with the "dernier cri" of the ultra-modern art now as he had always done. But it was not a thing he felt very deeply. He was interested in the latest things, and availed himself of them, because they were the latest. Whoever has followed Diaghileff's development, will recall that it was only in 1923, that his art began to gain new impetus, and that then, for the first time, he presented those youngest composers who in the years 1920-1923, won fame through the "Swedish Ballet".

Certainly, Rolf de Maré was aware of Diaghileff's prestige. He knew that all the snobs, balletomanes and many influential critics swore by Diaghileff. In spite of this, he ventured to start his undertaking. In doing so, he had to overcome much greater obstacles than had ever befallen Diaghileff. The latter had the Imperial Russian Ballet as an artistic reservoir; from this, he was able to draw the best dancers, the best choreographer, and a conductor of repute. He had access to the treasury of Russian music, out of which he could choose an abundance of the best ballet-music. Countless numbers of Russian painters were at his disposal for the design of decorations and costumes.

Rolf de Maré created his company out of nothing. He had a nameless dancer, Jean Borlin, as ballet-master, the Imperial Opera of Stockholm and the Danish Opera of Copenhagen from which to assemble a company of young dancers. There were no geniuses among them, no Nijinsky nor Pavlova. They were Scandinavian, quiet people, not temperamental, impulsive, Russian and Polish artists. Indeed, Borlin never succeeded in developing his troupe to the technical heights of Diaghileff's company, although he had a great number of excellent dancers assembled about him.

But De Maré and Borlin believed in their task; and they had an inner relation with the new art, and the intrinsic realities with which they grappled. It is true they could not entirely resist the temptation, to ally themselves with certain snobbish directions. But fundamentally, they had a feeling for the genuine in art and were able, therefore, to make a good selection among the artists, whom they invited as collaborators. Besides, they had the folk-dances and folk-music as a healthy and firm basis for a part of their repertoire. Several capable young composers from their homeland furnished them with important scores.

Like Diaghileff, Rolf de Maré was always the stimulating and compelling force of the company. He never missed a rehearsal, or a single performance. He managed the business affairs as well as presiding over all artistic and technical problems that arose.

He always assumed the responsibility for the style and spirit of the Company.

Months of unrelenting, systematic work welded the many young dancers into an ensemble. At the same time, they were being trained in the new, variegated tasks, some of which were completely unheard of for a ballet-company. That job fell to Borlin. It was he who also composed the dance works. For each of these works, he and Rolf de Maré sought the musician who was to supply the score and the painter who would design the sets and costumes. In the same way it grew and took form in his imagination, the dance-work was always the point of departure for its realization as a stage-production. With extreme care, he consulted with the painters about the decorations and with the composers about the character of the music. As a matter of fact, he may not have chosen the right collaborators in every instance, but these exceptions can be quite readily explained by the confused character of the epoch described previously.

In any case, it was astounding and still remains admirable what magnificent works Borlin and De Maré created. Under his leadership, the dancers acquired an assurance, a precision and versatility of technique that enabled them to move in the most varied styles. Above all, they never lost connection with the folk-dance and folk-art of their country; the folk-dance invariably had a principle place in their programs.

It remains unforgettable how these fair girls and sturdy fellows, in their colorful garb, stepped before each other to the robust and dainty music of the folk-tunes, greeting each other with ceremonial earnestness, the girls courtsying so deeply as to appear to be almost sitting on the ground, the boys bowing with exaggerated decorum. How, in couples, in groups, rows, chains, they turned and swung, pulled and whirled each other. How they separated and changed partners, fled and captured, how they danced in a ring sometimes, and sometimes wound themselves in curves and spirals, how they suddenly ran and stamped, faltered and sprang, and immediately hopped and skipped.

Such folk-dances were performed either as dance suites or were presented in the frame-work of a folk-festival out of the character of which the individual dances evolved logically: as in "Nuit de Saint-Jean" (Midsummer Night's Revel) and "Dansgille". The dance-pantomime "Les Vierges Folles" (The Foolish Virgins) was inspired by old-Swedish folk-painting. The wise and foolish virgins of the biblical Parable were placed in an old-Swedish rustic wedding festival. The bride and groom and the virgins moved, in their stiff country dresses, like puppets, as depicted in the old peasant paintings, at once grave and infinitely graceful. The result was a dance-comedy of enchanting gayety (It would be a fine task to compare this Swedish interpretation of the biblical story with "Parable", which Hanya Holm recently presented in New York, treating the same theme as a medieval dance-legend).

The essential and important thing about these dances was that they were not merely abstract folk-dance patterns for entertainment and enjoyment. In these folk-dances the actual life of the Swedish people awakened and projected itself into the spectators. They experienced native peasant manners and peasant charm, peasant sensuality and mirth.

Thus, Borlin in his dance-works always sought to present human types, human passions, human fate. He was never interested in solving formal problems for their own sake. Indeed, he limited himself as a rule to the tragic or comic grotesque. He still lacked the complete freedom of expression in bodily action demanded by great tragic pathos. But in the frame already mentioned, he achieved magnificent things. I call to mind "La Maison de Fous" (Madhouse) and "Skating Rink".

One might have received the impression that the story of "La Maison de Fous" was fabricated by one of the great profound Scandinavian poets, possibly Strindberg. The various follies that are inherent in human beings were brought to light in a terrifying impressive way. Every one of these madmen had, as basic dance motive, a single, monomaniac movement that he constantly repeated and varied. Thus a phantastic ensemble-dance was formed; and into this a sane person chanced to come, a young girl, as a rhythmic counterpoint. The girl finally became infected by the general insanity and was strangled by one of the madmen.

Conversely, the action in "Skating Rink" developed. This work was an attempt to re-create the mechanical dullness and monotony of life in the modern world. The skating couples glided and revolved with the joyless, senseless regularity of pistons and wheels. Against these types, the one sound person, who still possessed the natural instincts and passions of mankind, appeared mad. And when he, the creative individual, the artist, the poet, emerges the men observe him with suspicion and malice. But the women are aroused and taken by his elementary nature. One of them falls in a swoon at his feet. He lifts her up high and carries her triumphantly away. The human cogs resume their monotonous rounds as if nothing had happened.

The contrast of the heavy, apathetic, unaccented movements of the ensemble and the buoyant, vibrating movements of the soloists achieved a striking effect. They were excellently assisted by Arthur Honegger's score; it contrasted impressively the monotonous, automatic movements of the treadmill, and the vital energies with which the passionate human being invaded it.

Even in "La Boîte à Joujoux" (Box of Toys), performed to a score by Claude Debussy, the dolls served not merely to represent an amusing scherzo; their puppet-like dances combined into a naive farce behind which one could feel a drama of human destinies.

On a single occasion, the "Swedish Ballet" attempted to represent a side of human life in simple, natural patterns of movement, namely in the dance-poem "L'Homme et son Désir" (Man and his Desire). Libretto and music for this ballet were written jointly by the poet Paul Claudel and the composer Darius Milhaud in Brazil as far back as 1917, and something of the dense, sultry atmosphere of the tropical jungle drifts through poetry and score. The work was actually designated as a "plastic drama". In reality, it was in no wise a dramatic composition, but a scene of lyrical mood, a phantasmagoria, that floats past our eyes like a dream.

The entire breadth of the stage consisted of a staircase with four steps each as high as a full-grown man. On the four levels, four dance-scenes were simultaneously taking place, each self-contained, but still harmoniously blended like the voices of a quartet. As reliefs, coming to life, the scenes unfolded one above the other. On the uppermost level, the hours of the night floated slowly, slowly by. On the next, a woman with a shimmering halo, the Moon, moved in the opposite direction. On the lowest step, the Reflection of the Moon, as if on the water's surface, passed by in the other direction. The step between the two moons was the path of man driven by his ideas and passions, his memories and illusions. Under their compulsion, personified by two women in matching veils, he does his revolving dance until finally, exhausted, he stops, arms out-stretched, and falls into slumber.

The wonders of the night appear to awaken now in the glow of the jungle moon. They live in Milhaud's splendid music, which for the first time used all kinds of percussion and sound-producing instruments to accompany a dance-composition. Wordless voices behind the scenes joined with these instruments into a weird, mystic and barbaric beauty. It was as if man had freed himself from the yoke of his passions. In the dream, he begins to stir and dance, the eternal dance of Desire that finds fulfillment only in sleep or in death. Sleep or Death, this seems to be personified by the woman who now appears and begins to dance, turning round the man. In so doing, she envelops him in her veil until she herself is almost completely nude. Then she places her hands over his eyes and moves with him off the stage. The black hours of Night on the upper path are meanwhile relieved by the white hours of the emerging day, and the moon has disappeared.

Not all difficult problems of movement in this performance were solved satisfactorily. The time was not yet ripe for translating a poetic idea of this nature into dance. Even so, the attempt to produce the work was a revolutionary act; it entrenched itself in the memories of all who saw the performance.

One of Borlin's most original and hotly disputed works was "La Création du Monde". It portrayed the formation of the earliest creatures out of Chaos, as it is depicted in the cults and rites of the African negroes. But the painter, Fernand Léger, who was engaged to assign the decor and costumes, did not create a genuine primitiveness, but an artificial one, superficially imitating the masks and religious objects of the negroes. Milhaud wrote the music for this ballet also. But what Léger created was entirely foreign to the spirit of Milhaud's music. The result was a discordant performance.

In some of their ballets, De Maré and Borlin followed the revolutionary satirical bents of their artistic collaborators. Among their most famous creations was "Les

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SWEDISH BALLET

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Mariés de La Tour Eiffel" (An Eiffel Tower Wedding). The program described it as "a harlequinade of the French bourgeoisie". It was a stinging gibe at the ridiculous, colorless mediocrity of the French middle-class. Jean Cocteau did the text. As for the music, De Maré engaged five of the group of young composers called "The Six". Georges Auric wrote the overture, Darius Milhaud a wedding-march, Francis Poulenc the accompaniment to the General's speech, Arthur Honegger a funeral march, and Germaine Tailleferre a quadrille.

Another ballet, "Relâche", distinguished itself by introducing the motion-picture as a supplement to the choreographic action. The creator of this film was René Clair who, a few years later, became world-famous through his "Sous les Toits de Paris".

Finally, it must be borne in mind that the Swedes were the first ballet-company to dance to jazz. The music to "Within the Quota", a "ballet-sketch" by Gerald Murphy, was composed by the American song-writer Cole Porter. Not long before, Porter had written one of the most popular songs for a Raymond Hitchcock show. He had then gone to Paris, and his music for "Within the Quota" (to cite the critic of "New York Tribune") "smacked of . . . Darius Milhaud rather than George Gershwin". It was jazz, though, that had its happy moments; and Porter knew, for one thing, how to weave a sentimental waltz into the syncopated rhythms.

The hero of the farce was a bewildered immigrant, who immediately upon landing, runs into the arms of a wide assortment of characteristic American types, or, more accurately, types that appear American to the European eyes. A millionairess, bedecked with immense strings of pearls, ensnares him; but a reformer frightens her away. Then a Colored Gentlemen appears and does a vaudeville dance. He is driven away by a "dry agent" who immediately thereupon takes a nip from his private flask and disappears, to the immigrant's increasing astonishment. The Jazz Baby, who dances a shimmy in an enticing manner, is also quickly torn from him. A magnificent cowboy and a sheriff appear, bringing in the element of Western melodrama. At last the European is greeted and kissed by "America's Sweetheart"; and while this scene is being immortalized by a movie camera, the dancing of the couples present, sweeps all troubles away. As grandiose background for this sketch, there was a gigantic front page of an American newspaper with seven-column headlines proclaiming: "UNKNOWN BANKER BUYS ATLANTIC".

With each new work, including those not mentioned here, Borlin tried to conquer new territory for the theatrical dance. With admirable courage, this avantgardist of the Dance seized upon every idea in which he saw possibilities for a new style of movement. His combined work displays an unusual versatility. The tragedy of his unique talent was that this versatility was not aided by any new creative basic concept of the art of dancing. For this reason, his work, in the final analysis, shows the stigma of eclecticism. This should not make us oblivious to the tremendously valuable stimuli and novel effects he gave, with the help of Rolf de Maré, to the art of dancing. Of equal importance was the fact that he associated himself closely with the most modern music and painting of his time and brought about works that would not have been born without his inspiration. Through the decorations and scores that they created for the "Swedish Ballet" many painters and musicians became known for the first time in wider circles. Thus, his work remains of significance not only in the history of dancing but also in the annals of the related arts.

Like Nijinsky, Borlin was prematurely torn from his work. The "Ballets Suédois" did not exist for more than four years. It gave its first performance in October 1920; its last première took place in December 1924. At the last performance Borlin participated though he was seriously ill. Having scarcely recovered, he attempted to dance again. He undertook a tour to South America. Stricken with jaundice, he returned to Paris. The doctors declared that he must give up dancing. But Jean Borlin could not renounce his calling. In 1929, he gave two dance recitals in Paris, in which he presented new ballets (with scores by Poulenc and Alexandre Tansman).

In the late fall of 1930, he went to New

(*Continued on Page* 40)

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DANCE CALENDAR

Ballet Theatre (For daily program next column)	Metropolitan Opera House, N.Y.C.
April 1—Ballet Russe de Monte Carlo	Fort Monmouth, N. J.
Ice-Capades (March 14-April 4)	Chicago, Ill.
Ice Follies (March 23-April 8)	Minneapolis, Minn.
Metropolitan Opera Co. (March 22-April 3)	Chicago, Ill.
Don Oscar Becque	YMHA 92nd & Lex. Ave., N.Y.C.
April 2—Maria Gambarelli	Lafayette, La.
Charles Weidman	Humphrey-Weidman Theatre, N.Y.C.
April 3—Jose Limon	Humphrey-Weidman Theatre, N.Y.C.
Doodle Dandy of the U. S. A.	Dearborn, Mich.
April 4—Dance Educators	Park Central Hotel, N.Y.C.
April 5—Ice-Capades (April 5-April 7)	Champaign, Ill.
Doodle Dandy of the U. S. A.	Trenton, N. J.
Maria Gambarelli	Fort Smith, Ark.
Metropolitan Opera Co. (April 5-April 10)	Cleveland, Ohio
April 6—Doodle Dandy of the U. S. A. (April 6 and 7)	Wilmington, Del.
April 7—Maria Gambarelli	Muskeegee, Okla.
April 8—Doodle Dandy of the U. S. A.	Newark, Del.
April 9—Charles Weidman	Humphrey-Weidman Theatre, N.Y.C.
St. Matthews Passion	Metropolitan, N.Y.C.
Doodle Dandy of the U. S. A.	Collingswood, N. J.
Ice-Capades (April 9-April 15)	Kansas City, Mo.
April 11—Martha Graham and Group	YMHA 92nd & Lex. Ave., N.Y.C.
Kraft Sisters	Carnegie Hall, N.Y.C.
New York Society	Astor Hotel, N.Y.C.
April 12—Doodle Dandy of the U. S. A.	Jamaica, L. I. (tentative)
Maria Gambarelli	Nashville, Tenn.
April 13—La Meri and Natya Dancers	Ethnological Dance Center, N.Y.C.
April 14—Maria Gambarelli	Buckhannon, W. Va.
April 16—Maria Gambarelli	Salisbury, Md.
Charles Weidman	Humphrey-Weidman Theatre, N.Y.C.
April 17—Ice-Capades (April 17-April 21)	Fort Worth, Texas
April 18—Mordkin Ballet	Master Inst. Theatre, N.Y.C.
April 19—Monte Carlo Ballet Russe (April 19-26)	Pittsburgh, Pa.
April 25—National Dance Week (April 25-May 1)	
April 27—Ice-Capades (April 27-May 31)	Los Angeles, Calif.
La Meri and Natya Dancers	Ethnological Dance Center, N.Y.C.
Monte Carlo Ballet Russe (April 27 - May 1)	Philadelphia, Pa.
May 2—Mordkin Ballet	Master Inst. Theatre, N.Y.C.
May 9—University dance demonstration and performance	YMHA 92nd & Lex. Ave., N.Y.C.

BALLET THEATRE SCHEDULE

Two new productions, "Romeo and Juliet" and "Helen of Troy", four revivals, and the participation of guest artists including Vera Zorina, Argentinita, Igor Stravinsky and Agnes de Mille are features of the Ballet Theatre's engagement.

Zorina will appear in the title role of the Offenbach ballet "Helen of Troy", in the revival of "Fantastic Toy-Shop", "Petrouchka" and George Balanchine's "Apollon Musagete", retitled "Appolo". Stravinsky will conduct his ballet "Petrouchka", the first performance of which occurs on Friday, April 2nd, with Adolph Bohm as the Blackamoor.

The New York premiere of "Helen of Troy" will take place on the following evening, and Antony Tudor's "Romeo and Juliet" will have its world premiere on Tuesday, April 6th. The revival of the "Three Cornered Hat" will have Leonide Massine and Argentinita in the leading roles.

An "all-Tudor" program will be offered on Sunday evening, April 18th comprised of the British choreographer's three major creations, "Romeo and Juliet", "Pillar of Fire" and "Gala Performance".

Among the principal dancers of the company are Massine, Markova, Baronova, Dolin, Eglevsky, Chase, Conrad, Kaye, Lyon, Tudor, Semenoff, Laing, and Lazovsky.

The program for the entire engagement follows:

Thursday, April 1—Swan Lake, Pillar of Fire, Bluebeard; *Friday, April* 2—Sylphides, Petrouchka, Pas de Quatre, Gala Performance; *Saturday Mat. April* 3—Swan Lake, Peter and The Wolf, Coppelia; *Saturday Eve. April* 3—Aleko, Helen of Troy (New York Premiere), Princess Aurora; *Sunday, April* 4—Giselle, Three Virgins And A Devil, Gala Performance; *Monday, April* 5—Swan Lake, Aleko, Helen of Troy; *Tuesday, April* 6—Swan Lake, Romeo And Juliet (World Premiere), Capriccio Espagnole; *Wednesday, April* 7—Romantic Age, Romeo And Juliet, Bluebeard; No performances April 8 and 9; *Saturday Mat. April* 10—Billy The Kid, Petrouchka, Princess Aurora; *Saturday Eve. April* 10—Billy The Kid, Romeo And Juliet, Helen of Troy; *Sunday, April* 11—Three-Cornered Hat, Pillar Of Fire, Bluebeard; *Monday, April* 12—Sylphides, Petrouchka, Princess Aurora; *Tuesday, April* 13—Romeo And Juliet, Three Virgins And A Devil, Dark Elegies, Helen Of Troy; *Wednesday, April* 14—Romantic Age, Fantastic Toy-Shop, Pas de Quatre, Helen Of Troy; *Thursday Mat. April* 15—Sylphides, Romeo And Juliet, Fantastic Toy-Shop; *Thursday Eve. April* 15—Sylphides, Pillar Of Fire, Pas de Quatre, Capriccio Espagnol; *Friday, April* 16—Rusian Soldier, Romeo And Juliet, Bluebeard; No matinee Saturday April 17; *Saturday Eve. April* 17—Princess Aurora, Russian Soldier, Pas de Quatre, Helen Of Troy; *Sunday Eve. April* 18—Romeo And Juliet, Pillar of Fire, Gala Performance; No performances April 19 to 24; *Sunday Eve. April* 25—Appollo, Romeo And Juliet, Bluebeard; *Monday, April* 26—Three-Cor-

(*Continued on Page* 40)

SWEDISH BALLET

(*Continued from Page* 38)

York, where, seven years earlier, he had presentcd some of his most beautiful works. A first recital was to have taken place in Carnegie Hall in late December, but Jean Borlin died on the sixth. A month later, he was buried in the Père-Lachaise cemetery in Paris.

Artur Michel was for thirteen years drama and dance critic on the Berlin Vossische Zeitung, until in 1934 that newspaper was discontinued under pressure from the Nazi régime. During this time Artur Michel did research in the history of Dance; his essays and articles relating to this research, as well as to current dance, appeared in numerous European periodicals. He wrote the chapter, "The Development of the New German Dance" for the book, Modern Dance, compiled by Virginia Stewart (New York 1935). At present he is writing a History of Theatrical Dancing from the Renaissance to our Time.

COMPETITIONS

(*Continued from Page* 29)

Senior pair skating champions are Doris V. Schubach and Walter Noffke. In second place were Janette Ahrens and Robert Uppgren. In the junior pair skating, the title went to Betty Schalow and Arthur Preusch, Jr.

The women's novice champion is Ann P. Robinson. Men's novice title winner is C. Austin Holt.

BALLET THEATRE SCHEDULE

(*Continued from Page* 39)

nered Hat, Petrouchka, Princess Aurora; *Tuesday, April* 27—Giselle, Three Virgins And A Devil, Capriccio Espagnol; *Wednesday, April* 28—Apollo, Pillar of Fire, Pas de Quatre, Capriccio Espagnol; *Thursday, April* 29—Romantic Age, Aleko, Three Virgins And A Devil, Helen of Troy; *Friday, April* 30—Sylphides, Russian Soldier, Bluebeard; *Saturday Mat. May* 1—Peter And The Wolf, Romeo And Juliet, Coppelia; *Saturday Eve. May* 1—Three-Cornered Hat, Aleko, Helen Of Troy; *Sunday Mat. May* 2—Swan Lake, Romeo And Juliet, Fantastic Toy-Shop; *Sunday Eve. May* 2—Princess Aurora, Romeo And Juliet, Bluebeard.

TWELVE MIDNIGHT

(*Continued from Page* 27)

And for you, here's something else. The great ballerina confesses a weakness for eclairs with ice cream in the center all covered with hot, gooey, butterscotch sauce, but she hates to have her picture taken.

I don't think we've said enough about the show and the Horseshoe. We'll fix that by saying that it was fun and plenty of it from the minute we came into this jovial bedlam, until we left. It's definitely recommended for young and old, for the sophisticated or the 'homebody' type. We want to thank Irving Schwartz, our host for the evening and also Billy Bicki our waiter. It was Mr. Schwartz who arranged the grand evening for us and who introduced us to Harriet. It was Billy Bicki who served up the gorgeous STEAK dinner.

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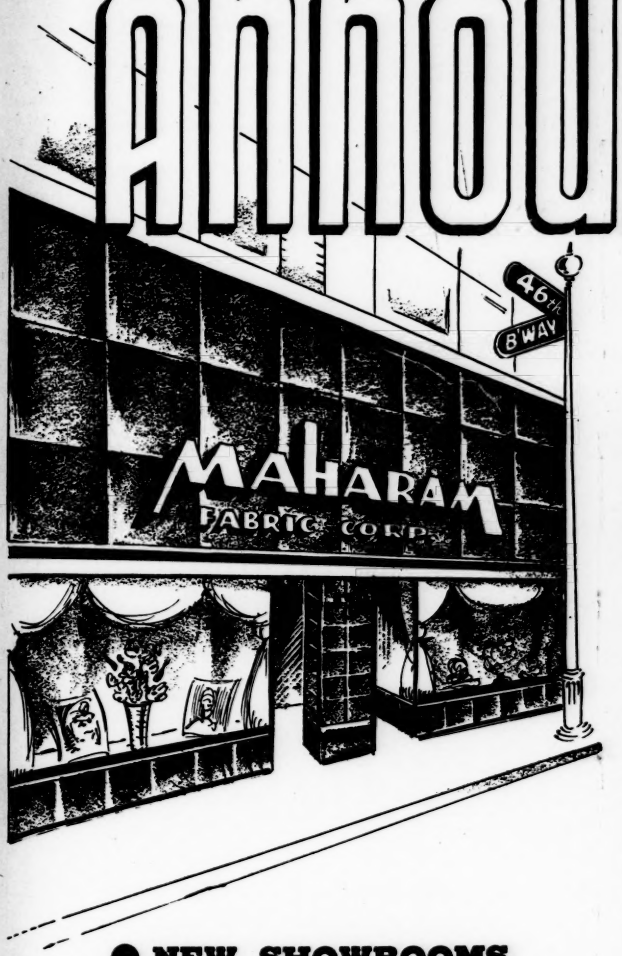

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